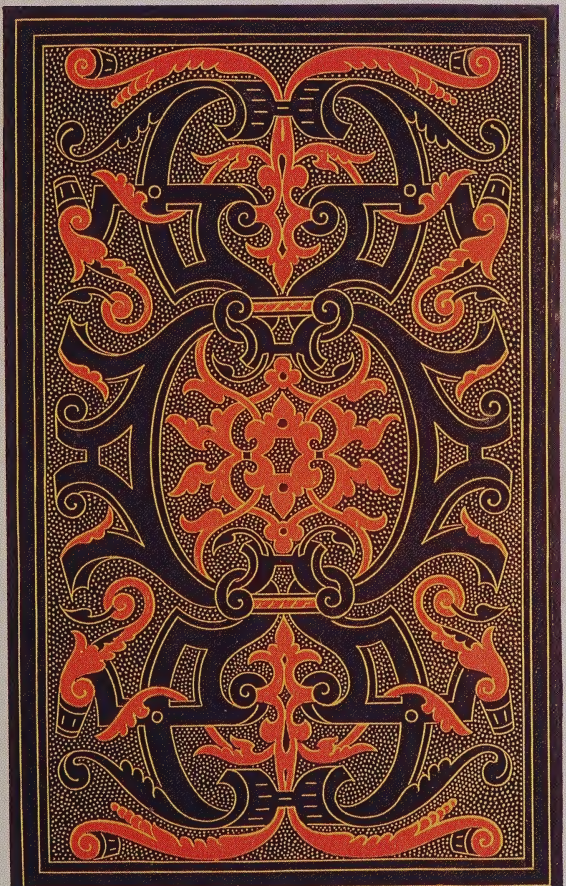
ELEGANT EDITIONS

ASPECTS OF VICTORIAN BOOK DESIGN



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ELEGANT EDITIONS:
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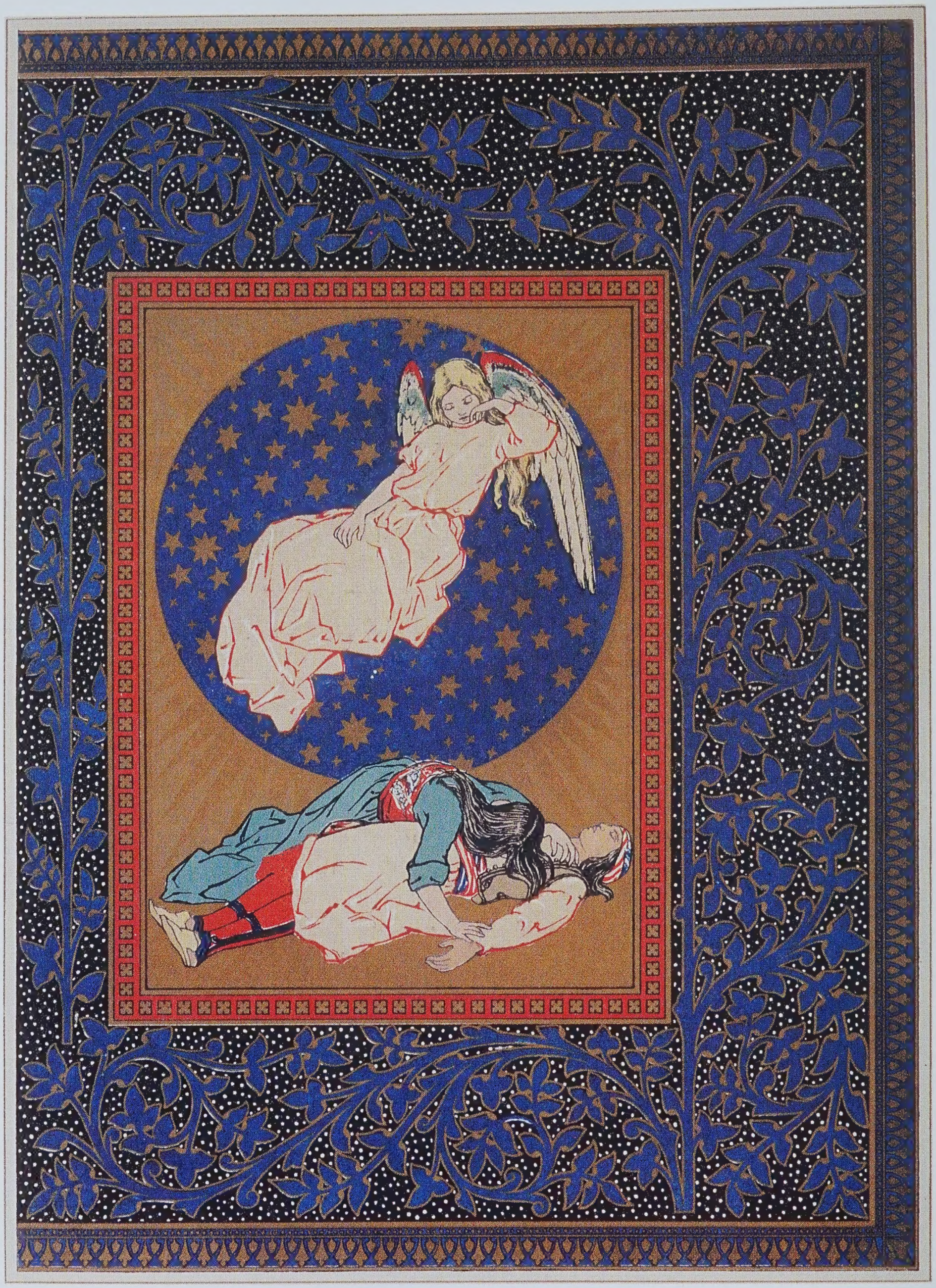

ELEGANT EDITIONS

ASPECTS OF VICTORIAN BOOK DESIGN

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An exhibition of books selected from the
Ruari McLean Collection of
Victorian Book Design and Colour Printing
in the Robertson Davies Library at Massey College
by Marie Elena Korey

Thomas Fisher Rare Book Library
University of Toronto
Massey College

19 January ~ 31 March 1995

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4 Devonshire Place
Toronto, Ontario M5S 2E1

COVER: Pattern of a Grolier binding from Henry Shaw's *Encyclopedia of Ornament* (London, 1842).

FRONTISPIECE: Page from Owen Jones's illuminated edition of Thomas Moore's *Paradise and the Peri* (London, [1860]).

The decorative initial letters used throughout this catalogue are taken from Henry Shaw's *Alphabets Numerals and Devices of the Middle Ages* (London, 1845).

ACKNOWLEDGEMENTS

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Estate of Isobel Waugh

FOREWORD

A SMALL college cannot hope to have a large library, but if it sets to work along the right lines it may aspire to the possession of a fine one. When Massey College was instituted the formation of the library was a major concern; in what direction should it go? It was decided that it should of course possess the works of reference which tell students where to look for further books, and also that it should seek to form the most complete collection possible of Canadian works in fiction and poetry. But further, to crown the library, it was decided to collect books which demonstrated the history and nature of printing, binding and book-making. To this end the College Librarian, Douglas Lochhead, set to work to gather the best that might be found, especially from the last great period of book-making, and by the good fortune that sometimes favours good enterprises, it became possible, with the help of understanding friends, notably the University of Toronto Library and the McLean and Laidlaw Foundations, to acquire the collection made by Ruari McLean which is to be seen here. In addition, the College determined to demonstrate the history and craft of printing, and to gather the presses, types and even the paper-making equipment which would enable the enthusiast to write his poem, set it in type, print it and offer it to his friends just as did his forerunners through the ages. In doing so he would gain insight into the beauty and craft of printing, which the electronic devices of today cannot rival. For a book may be a thing of beauty, and an example of a great craft which we must not allow to die. The means of craft and the aspiration toward beauty live on in our College library.

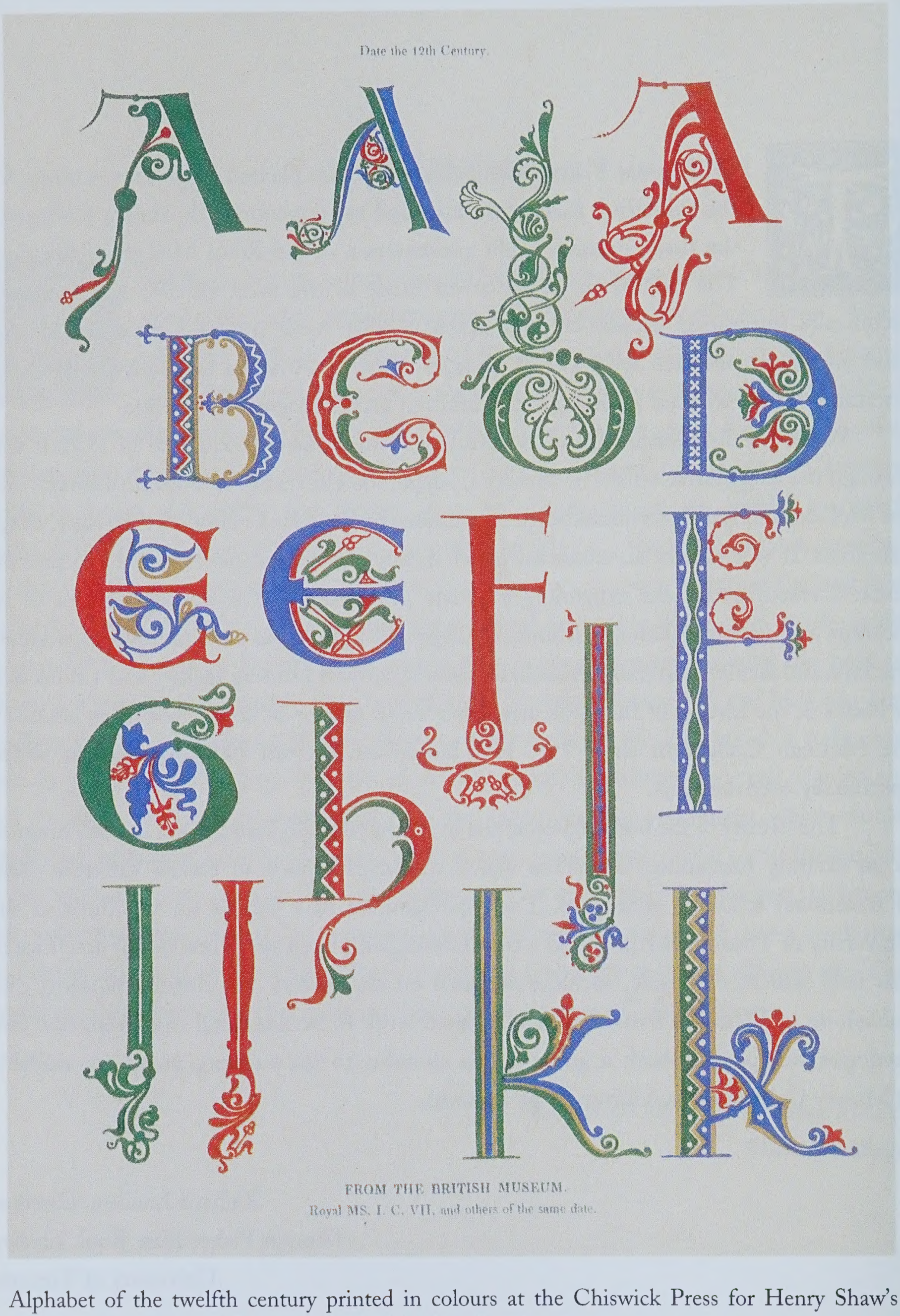
Robertson Davies, Founding Master
Massey College

THE Thomas Fisher Rare Book Library is pleased to provide a venue for the exhibition *Elegant Editions* and to cooperate with Massey College in the first extensive public presentation of the Ruari McLean Collection. The collection, which covers many of the most visually appealing and technically interesting aspects of nineteenth century book production, is one of the most significant research resources of its kind in North America and fully deserves the attention of the extended audience this exhibition and catalogue will provide.

When the first instalment of the McLean Collection was acquired in 1970, it was through the cooperative efforts of Massey College, the University of Toronto Library, and the McLean and Laidlaw Foundations, coordinated by Douglas Lochhead, then the College Librarian. It was part of an extended effort throughout the whole university to provide research resources for the expanding graduate programmes. The appropriateness of its location was, and is, obvious as Massey College was founded as a community of graduate students and faculty, and had established a bibliographical printing facility and a collection of books in the history of the book arts. Two major groups of books have been added to the McLean Collection since 1970 and individual relevant items have been added continually over the years.

The history of the book has emerged in recent years, in Europe and North America, as an exciting humanities discipline which combines aspects of several different areas of traditional scholarly endeavour. The establishment of a Centre for the Book at the University of Toronto has provided a coordinating emphasis and stimulus for activities in this field which, of course, includes research on the history of printing, binding, and publishing in Victorian Britain. There is much work to be done and this exhibition and catalogue will provide both a guide and a stimulus to the exciting prospects available at Massey College in the University of Toronto.

Richard Landon, Director
Thomas Fisher Rare Book Library
University of Toronto



Date the 12th Century.

FROM THE BRITISH MUSEUM.

Royal MS. I. C. VII. and others of the same date.

Alphabet of the twelfth century printed in colours at the Chiswick Press for Henry Shaw's *Alphabets Numerals and Devices of the Middle Ages* (London, 1845).

INTRODUCTION

THE first quarter of the nineteenth century witnessed the revival of colour printing from relief blocks, usually wood, and the introduction of chromolithography, a new colour printing process from a flat or planographic surface. Colour printing from relief blocks could be produced on the same kind of press as text type, while chromolithography required a special printing press. For either method separate blocks or stones had to be prepared by the wood engraver or the lithographic draughtsman for each colour. Once they were completed, the blocks or stones would be printed successively on a sheet of paper, the number of sheets printed being determined by the size of the edition. The actual presswork involved considerable skill as the printer had to take care to assure the proper alignment or registration of each colour. Time consuming as it may seem, colour printing by either process was faster and more consistent than colouring by hand. Both methods slowly developed on a commercial basis, although they always represented a relatively small percentage of the total of illustrated books produced in the nineteenth century. Colour printing from relief blocks and chromolithography reached its height in the decades following the Great Exhibition of 1851, declining in the latter part of the century with the introduction of photomechanical methods of reproduction.

About the time that colour printing was developing commercially, innovations were taking place in bookbinding that were to have an even greater impact on the design and production of books in Victorian Britain. The introduction of casing as the method of attaching the covers to the text block; the adoption of cloth as a covering material; and the application of decoration by impressing or blocking whole designs in gold on the covers and spines gave rise to the manufacture of attractive yet relatively inexpensive "edition" bindings. Trade bookbinding establishments developed to meet the increasing demands that a growing reading public made on the book trades. Quantity of production, however, was not the only goal. These firms could and did produce highly decorated and aesthetically appealing bindings that compared favourably with books bound and decorated by hand. Trade binderies never superseded hand bookbinding firms, but operated side by side throughout the century serving a different clientele. Both were present at the Great Exhibition displaying examples of their craftsmanship.

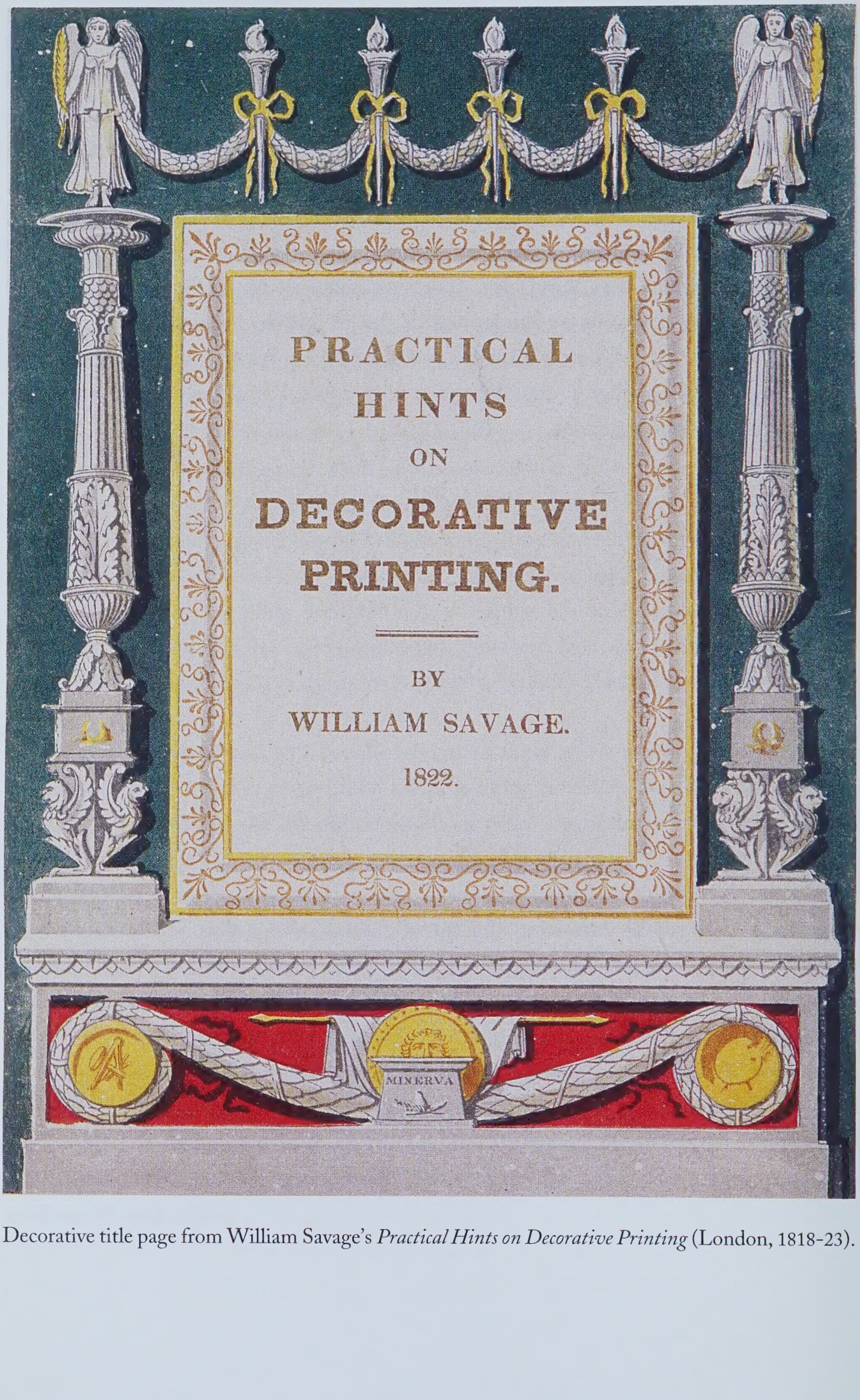
Paradoxically, although the nineteenth century was an age of increasing mechanization in the book trades, it also was a period in which individual artists and craftsmen achieved distinction. William Savage revived colour printing from relief blocks, while George Baxter brought the process to perfection and practised it commercially. Charles Whittingham the Younger of the Chiswick Press collaborated with Henry Shaw, an antiquary and draughtsman, to produce a number of magnificent specimens of decorative printing. In the second half of the century Benjamin Fawcett developed a reputation for the fine colour printing emanating from his establishment in Driffield, Yorkshire. In London Edmund Evans produced a wide range of colour printing, including children's books, to become one of the most successful practitioners of his day. At the same time that Baxter was perfecting his process, Owen Jones, an architect and ornamental designer, was pioneering the use of chromolithography for book illustration in his works on decorative motifs. Jones's example was followed by artist and naturalist Henry Noel Humphreys and architect and writer Matthew Digby Wyatt. Humphreys used chromolithography to create new designs for book decoration in the spirit of earlier models, while Wyatt employed it to illustrate his books on design. All three men also produced designs for the decoration of bindings, as did John Leighton, William Harry Rogers, Albert Henry Warren and others.

The books that resulted from the labours of these artists and craftsmen covered a wide range of subjects and genres. The colour printing processes were used to reproduce works of art; to record the decorative motifs of various periods; to create new designs based on earlier models; to illustrate popular works of natural history; and to embellish gift books of poetical and other literary works. Tastefully ornate bindings complemented the decorations within, making the volumes "acceptable ornaments for the drawing-room or boudoir table" (as Owen Jones's illuminated gift books were described in the *Illustrated London News*). They were, without a doubt, deluxe examples of Victorian book production which could have been afforded only by well-to-do middle and upper class households. Although this audience did expand over the century, it frequently generated too small a demand for the quantity of deluxe books produced. Consequently, remainder sales occurred on a regular basis and bankruptcy was not an uncommon event for the printers and publishers involved in producing them. Fortunately, the books themselves survive as evidence of their efforts.

The Ruari McLean Collection of Victorian Book Design and Colour Printing documents the achievements of the artists and craftsmen noted above, as well as many others too numerous for inclusion in the present exhibition. The selection shown here is representative of the richness of the collection as a resource for study of these books as artefacts of Victorian life.

I would like to thank Richard Landon, Director of the Thomas Fisher Rare Book Library, for providing Massey College with the opportunity of displaying some of our treasures; Emrys Evans, Linda Joy, and other members of the Fisher staff for their assistance in the preparation and mounting of the exhibition; Veronica Fisher, graphic artist at the University of Toronto Library, for her work in designing the catalogue; and Philip Ower, photographer at the University of Toronto Library, for the photography used to produce the illustrations.

Marie Elena Korey, Librarian
Robertson Davies Library
Massey College



PRACTICAL
HINTS
ON
DECORATIVE
PRINTING.

BY
WILLIAM SAVAGE.
1822.

Decorative title page from William Savage's *Practical Hints on Decorative Printing* (London, 1818-23).

EARLY COLOUR PRINTING BY RELIEF METHODS

THE first major work on colour printing produced in Britain in the early nineteenth century was William Savage's *Practical Hints on Decorative Printing* (1818-1823). Born in Howden, Yorkshire, in 1770, Savage established himself there as a printer and bookseller from 1790 to 1799 when he moved to London. Two years later he was appointed printer to the Royal Institution which he also served as secretary to the board of managers, the library committee, and the committee of chemistry. While retaining his position as superintendent of the printing office at the Royal Institution, Savage commenced his own printing business in 1803 where he established a reputation as one of the finest printers, both of letterpress and illustrations, then active in London. Savage was interested in extending the "ornamental" part of the printing art which had been revived so effectively by Thomas Bewick, a wood engraver in Newcastle, in the latter part of the eighteenth century. Bewick and his followers had succeeded in reestablishing wood engraving as a standard technique of book illustration; Savage now wished to extend the process to colour printing. However, this necessitated extensive experimentation with coloured inks to produce a formula more suitable for printing from wood blocks. Savage developed an ink replacing linseed oil, which could sink into the paper and cause staining, with copaiba balsam, a resin similar to turpentine. Pigments could be added to copaiba balsam without heating; its consistency was appropriate for the ink; and it did not separate out as linseed oil did. Savage's formula also included soap which made it wash off the type and blocks easily.

Savage decided to publish a book on colour printing using his newly developed inks, and solicited advance subscriptions in a prospectus of 1815. He proposed to produce three hundred and twenty-five copies, one hundred of them on large paper, at a cost of five guineas for the small paper and ten for the large paper. Although only two hundred and twenty-seven subscribers were enticed by his proposals, Savage felt the number was sufficient to justify proceeding with the project. The illustrations all were to be printed from wood engravings and the best craftsmen of the day were engaged to carry out the work. But the manner of executing the blocks for colour printing was new to them and their task proceeded slowly. Other demands on their time also hampered progress, as did Savage's decision to print all the colour work himself. Three years transpired before the first part of the work was issued in 1818 and another five were to pass before the concluding part appeared in 1823. Savage had disposed of his interest in the work in 1820.

Most of the colour illustrations were done in neutral tints similar to the chiaroscuro prints of the sixteenth century, but several were produced in colours. The number of blocks employed for each illustration ranged from two to twenty-nine. For one illustration, the "Female street sweeper and child", Savage showed all of the successive stages of printing. He also included six plates reproducing eighteen samples of his coloured inks. The text provided a brief history of the art of printing as well as chapters on printing materials, press work, and printing in colours. In his prospectus Savage had announced his intention to destroy the blocks when the work was completed, so that a second edition could not be printed. Although this met with some disapproval, he did carry out the plan and included prints from the mutilated blocks with the second part.

In recognition of Savage's achievement in colour printing, the Society of Arts awarded him a silver medal and a cash premium of fifteen guineas. It was the only remuneration he was to receive for colour printing as he never practised it in a commercial way. He made the results of his experiments with inks more widely available with the publication of *On the Preparation of Printing Ink: both Black and Coloured* (1832). In 1841, two years before his death, he saw to completion a project of some forty years, his *Dictionary of the Art of Printing.*

Although Savage's purpose in producing his book on decorative printing was to make his improvements generally available, the small size of the edition naturally limited the impact it would have. It remained for another colour printer — one, possibly with greater skill as a printer, but certainly with greater skill as a promoter — to establish colour printing on a commercial basis. That man was George Baxter. Born in Lewes, Sussex, in 1804, Baxter was exposed to the typographical arts in the printing establishment of his father, John Baxter, who was one of the co-inventors of composition ink rollers which replaced ink balls for conventional presses. George displayed his talents as a draughtsman and watercolour artist at an early age, although it is not known where he learned wood engraving and the other reproductive processes he later used. He produced illustrations for some of his father's publications before moving to London in 1828 where he began experimenting with printing in colours using wood blocks. Many of the prints from this period are small, delicate wood engravings reminiscent of the work of Bewick. Baxter's first dated prints appeared as vignettes on the title pages of Robert Mudie's *Feathered Tribes of the British Isles* (1834), while the preface of the work contains the earliest reference in print to Baxter's colour printing. Although these vignettes were printed in colours, they were not done in "oil colours", a distinction that was to become part of Baxter's trademark. The earliest known print described as "Engraved and printed in oil colours by G. Baxter" appeared as the frontispiece to another work by Mudie, *The Natural History of Birds* (1834).

Baxter displayed his skill to even greater effect in the frontispiece, which reproduced an oil painting by Gainsborough, and the decorative title page of B. F. Gandee's *The Artist or, Young Ladies' Instructor* (1835). Again the preface called attention to the illustration as a specimen of "a new Art", noting that it was carried out by taking successive impressions from twelve wood blocks. But Baxter was not satisfied with the results achieved by building up the picture with wood blocks alone. He experimented with the use of a "key" plate, generally a copper or steel engraving but occasionally a lithograph, which produced a monochrome impression of the illustration. To this monochrome image he applied colour with successive impressions from wood blocks. The illustrations for Robert Mudie's four-volume series on the "Firmaments" (*The Earth, The Air, The Heavens,* and *The Sea*), first published in 1835 and reprinted in 1836 and 1838, appear in two states: one printed from the blocks alone and the other with a key impression. For Mudie's companion series on the "Seasons" (1837), Baxter produced all the illustrations using a key plate although he varied the process — using aquatint, mezzotint, and lithography — depending upon the effect he wished to achieve. The frontispiece and decorative title page in *Baxter's Agricultural and Horticultural Gleaner* of 1836, while similar in style to that in *The Artist,* were printed with a key plate.

In 1835 Baxter applied for and received a patent for his process of colour printing which, strictly speaking, was not a new one but an improvement on previous techniques. This was especially true in his ability to achieve perfect registration in printing the colours. He did, in fact, include detailed information in the specifications regarding the special arrangements of pin points he used to assure accurate registration of the successive blocks. He announced the success of his years of "arduous labour, anxiety, and expense" in an advertisement of 1836: "It is a new mode of Printing in Oil Colours, Landscapes, Portraits, Animals, Flowers, &c. for the embellishment of Works." The firm of Chapman and Hall was sufficiently impressed to commission a gift book of ornamental prints, *The Pictorial Album; or, Cabinet of Paintings.* It contained eleven reproductions of oil paintings by well-known artists of the day with brief descriptive notes. The preface provided a history of colour printing, culminating with a description of Baxter's process. In keeping with the ornamental nature of the contents, the volume was issued in an elaborate leather binding with gold tooling and onlays. *The Pictorial Album* was to be the most distinguished work Baxter ever produced for book illustration. He was a painstaking craftsman who insisted upon meticulous integration of colours, tone and form. Unfortunately, maintaining such standards meant that the volume, which was planned for distribution at the end of 1836, was delayed until 1837. What would have been a delightful Christmas or New Year's gift, selling at £1.8.6, became a publisher's nightmare. The book was neither the financial nor the popular success that Chapman and Hall or Baxter had hoped it would be.

In addition to the illustrations for Mudie's books, Baxter also produced a number of prints for the London Missionary Society through the 1840s. Some of these appeared in books but others were published as separate prints with little or no accompanying text. Baxter eventually was to find it more profitable to sell his prints individually, but he did illustrate one more major book, the four-volume *History of the Orders of Knighthood of the British Empire* (1842) by Sir Nicholas Harris Nicolas. The illustrations included a magnificent frontispiece portrait of Queen Victoria standing in a stall of the Garter, a decorative title page with the text printed in gold, and twenty plates of the insignia of the several orders. The volume also contained a few lithographs not by Baxter.

Following this project, Baxter devoted most of his energy to the production of individual prints, some of which he printed in enormous numbers. He was patronized by many great personages, among them the Queen, Prince Albert, and the King of Bavaria. Through the 1830s and 1840s he had the field of colour printing essentially to himself, but competition was growing. In 1849 he applied for and received a five-year renewal of his patent, despite the opposition of several of his former apprentices. In awarding this extension the patent committee commended the process but also recommended that Baxter sell licenses which he did, charging two hundred guineas for permission to use his process. Six licensees came into existence, but they were by no means the only competition Baxter now faced as other colour printing firms were becoming established. Since many of them did not have the same fastidious standards as Baxter, they could produce greater quantities at lower prices. Nevertheless, he continued for another decade. At the Great Exhibition of 1851 he displayed sixty specimens of his work in the Fine Arts Court and was awarded an Honourable Mention for his "General view of the exterior from the southeast". This, along with other views commemorating the event, Baxter published as *Gems of the Great Exhibition* (1854). In 1860 Baxter retired from colour printing not having made very much money from it. At the time he still had over 100,000 prints in stock as well as a hundred sets of plates and wood blocks, all of which were acquired by Vincent Brooks, a lithographic printer in London. Baxter died bankrupt in 1867.

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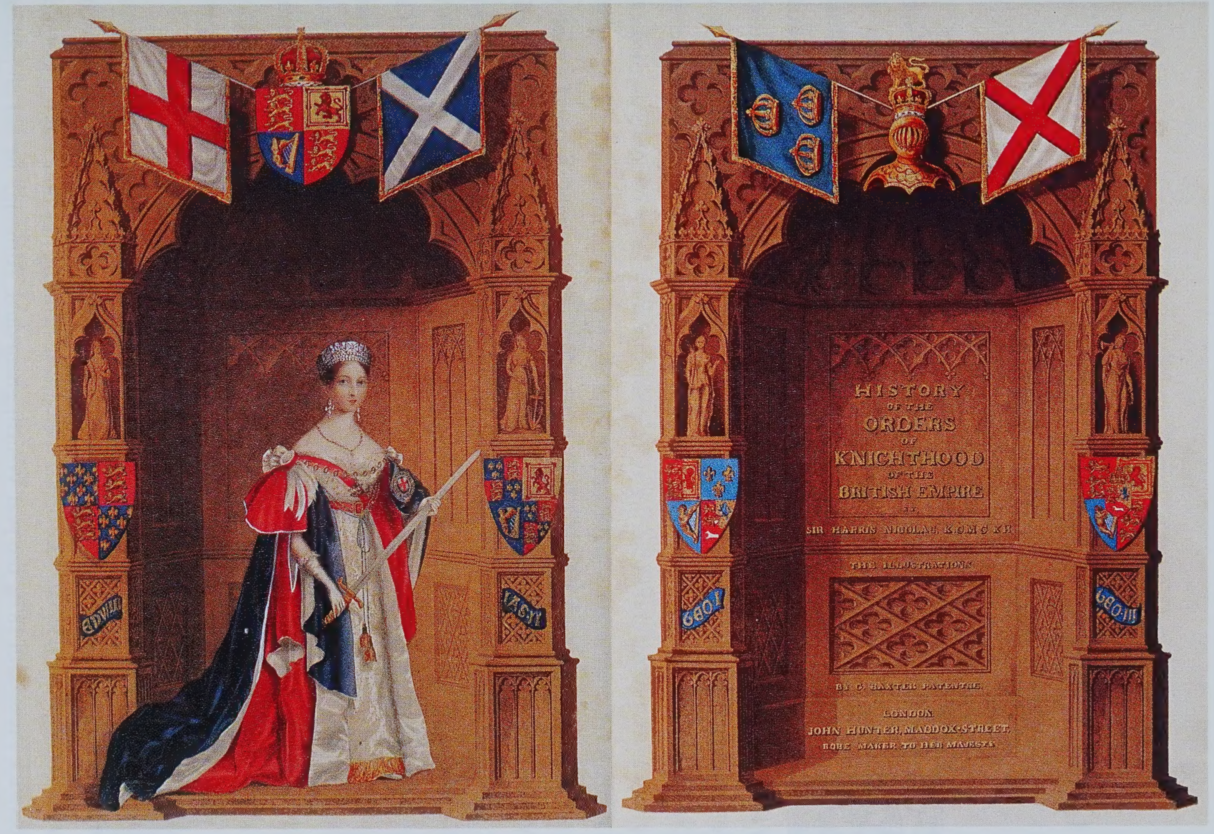

HISTORY
OF THE
ORDERS
OF
KNIGHTHOOD
OF THE
BRITISH EMPIRE
BY
SIR HARRIS NICOLAS, K.C.M.G. K.H.
THE ILLUSTRATIONS
BY G. BAXTER PATENTEE.
LONDON.
JOHN HUNTER, MADDOX-STREET,
ROBE MAKER TO HER MAJESTY.

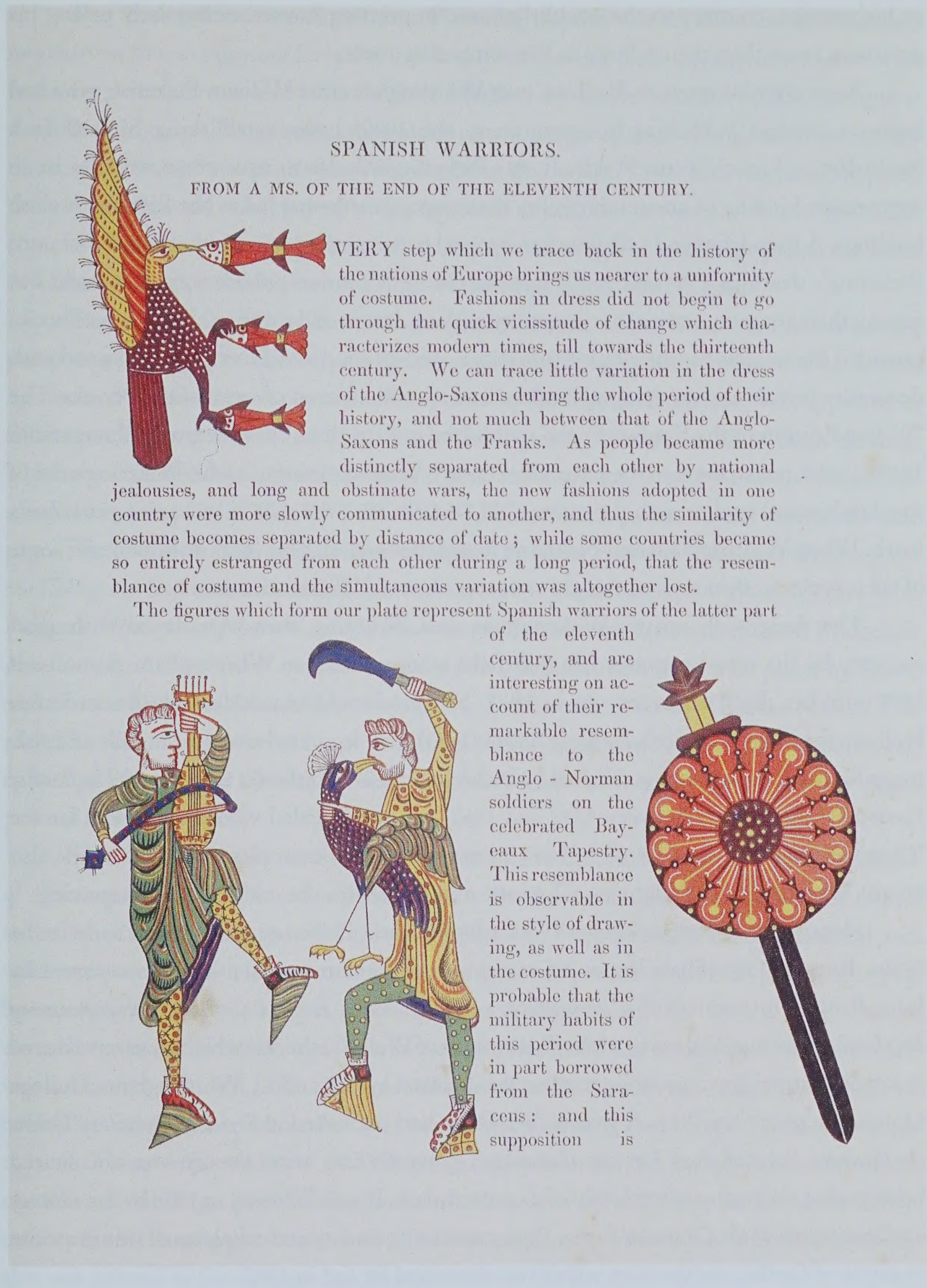
Frontispiece portrait and decorative title page printed in colours by George Baxter for Nicholas Harris Nicolas's *History of the Orders of Knighthood* (London, 1842).

HENRY SHAW AND COLOUR PRINTING AT THE CHISWICK PRESS

THE text of Baxter's last major work of book illustration, Nicolas's *History of the Orders of Knighthood,* was printed by Charles Whittingham the Younger of the Chiswick Press who, together with the publisher William Pickering, produced some of the finest examples of Victorian printing. Many of these books were decorated with wood engraved ornaments, borders, and initials, and were printed in red and black. But the impetus for colour printing on a grand scale at the Chiswick Press came when Henry Shaw, an antiquary and draughtsman, chose Whittingham as his printer and Pickering as his publisher for a series of books on medieval and Elizabethan art, architecture, and costume, and the art of illumination.

The Chiswick Press had its origin in a small printing shop established in London in 1789 by Whittingham's uncle, Charles Whittingham. The elder Whittingham developed a reputation for his neatly printed books and his skill in printing wood engravings. He was among the first to abandon wooden presses for the new iron Stanhope presses. About 1810 Whittingham moved his printing shop to Chiswick and began using the imprint "The Chiswick Press". Born in 1795, the younger Whittingham served his apprenticeship with his uncle from 1810 to 1817. He continued to work at Chiswick until 1828 when he set up his own shop in Took's Court in Chancery Lane. The two printers remained on good terms, occasionally assisting each other on jobs. When the uncle retired in 1838 the nephew took over the management of the Chiswick shop and inherited it two years later upon the elder man's death.

Like his uncle, Charles Whittingham the Younger established a reputation for the quality of his imprints. His operation was never a large one and throughout his career he used only iron hand presses. In fact, the first steam-driven printing machine was not installed at the Chiswick Press until 1876, the year Whittingham died. Although he did do jobbing work on a regular basis, his main source of income was from fine book work done for publishers and private clients. He concentrated on the production of small editions distinguished for their good design and fine presswork. His emphasis on the latter is reflected



SPANISH WARRIORS.

FROM A MS. OF THE END OF THE ELEVENTH CENTURY.

EVERY step which we trace back in the history of the nations of Europe brings us nearer to a uniformity of costume. Fashions in dress did not begin to go through that quick vicissitude of change which characterizes modern times, till towards the thirteenth century. We can trace little variation in the dress of the Anglo-Saxons during the whole period of their history, and not much between that of the Anglo-Saxons and the Franks. As people became more distinctly separated from each other by national jealousies, and long and obstinate wars, the new fashions adopted in one country were more slowly communicated to another, and thus the similarity of costume becomes separated by distance of date; while some countries became so entirely estranged from each other during a long period, that the resemblance of costume and the simultaneous variation was altogether lost.

The figures which form our plate represent Spanish warriors of the latter part of the eleventh century, and are interesting on account of their remarkable resemblance to the Anglo-Norman soldiers on the celebrated Bayeaux Tapestry. This resemblance is observable in the style of drawing, as well as in the costume. It is probable that the military habits of this period were in part borrowed from the Saracens: and this supposition is

Text page with ornamental initials and embellishments printed in colours at the Chiswick Press for Henry Shaw's *Dresses and Decorations of the Middle Ages* (London, 1840-43).

in his practice, contrary to the established one in printing houses, of regularly paying his pressman more than their fellows in the composing room.

Soon after his move to Took's Court Whittingham met William Pickering who had begun a modest publishing programme in the 1820s upon establishing himself as a bookseller in Lincoln's Inn Fields. It was Pickering's desire to issue these volumes in an inexpensive binding of greater durability than paper boards that led to the first use of cloth bindings. A friendship and collaboration evolved between the two men that was to last until Pickering's death in 1854 and result in examples of Victorian publications that stand out among their contemporaries for the quality of their design and printing. Renaissance books provided the models for the elegant title pages, well-proportioned text pages, adorned with decorative initials and ornamental borders, and even the format of some of their books. The "Aldine Edition of the English Poets", published in fifty-three "neat octavo" volumes from 1830 to 1853, paid tribute to the sixteenth-century Venetian printer, as did Pickering's use of the dolphin and anchor with the motto: "ALDI DISCIPULUS ANGLUS" as his publisher's mark. When Whittingham and Pickering found the modern type faces unsuitable for some of their projects, they revived the old style type faces of William Caslon.

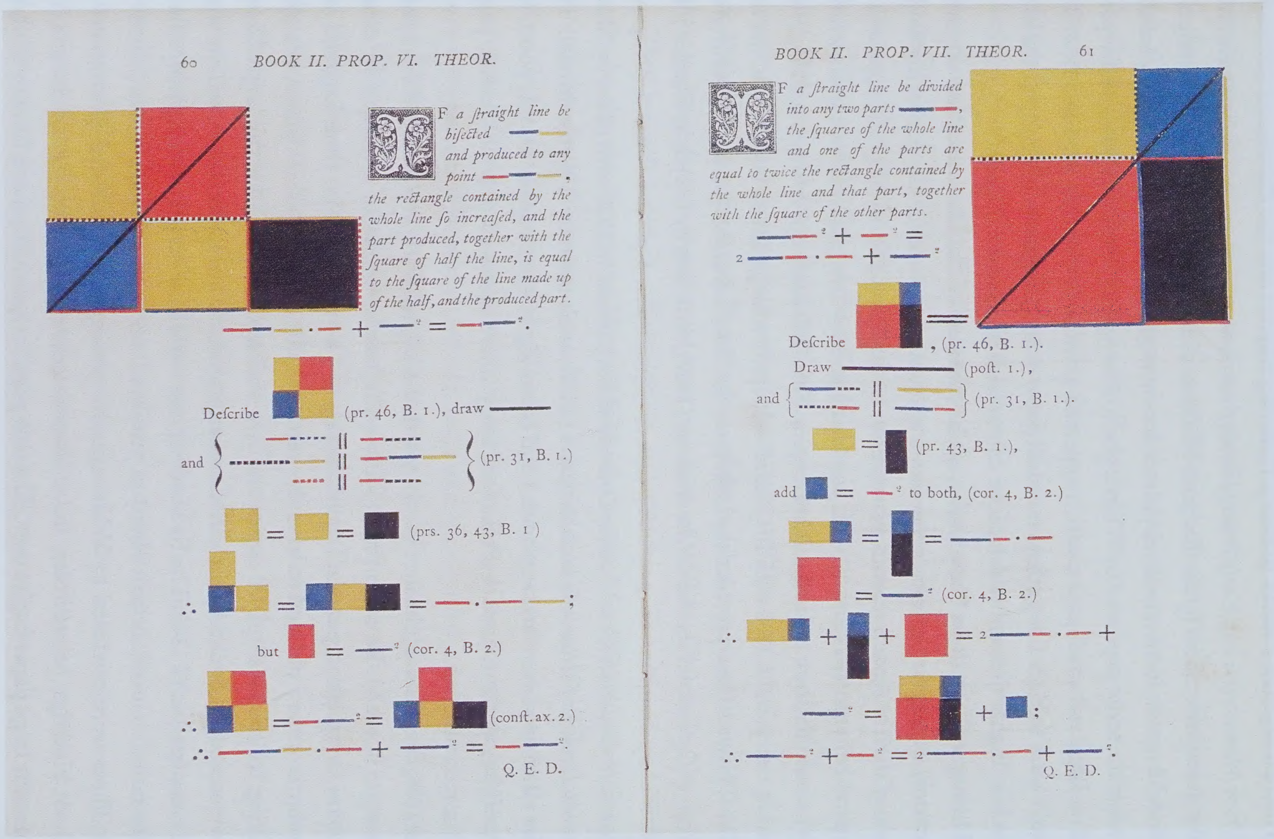
The designs chosen by Whittingham and Pickering were reproduced with great accuracy by the wood engraver Mary Byfield who worked for Whittingham from about 1830 until her death at seventy-six in 1871. She produced the woodcut illustrations after Holbein for Francis Douce's *Dance of Death* (1833); the decorated woodcut initials and title pages for the folio reprints, published by Pickering in 1844, of the six editions of *The Book of Common Prayer* issued between 1549 and 1662; and the detailed woodcut borders for the "Queen Elizabeth Prayer Book" of 1853, to name but a few examples of her work. She also taught Whittingham's daughters, Charlotte and Elizabeth, the craft of wood engraving.

Henry Shaw's connection with Whittingham and Pickering commenced early in the 1830s. Born in 1800, Shaw began his career as a draughtsman when he was employed by John Britton to assist in the production of illustrations for his *Cathedral Antiquities of England.* Shaw supplied many of the illustrations of Wells Cathedral which were reproduced as copperplate engravings while the text was printed by "C. and C. Whittingham, College House, Chiswick" in 1824. A year earlier Shaw had published *A Series of Details of Gothic Architecture Selected from Various Cathedrals, Churches &c.*, with twenty-one uncoloured lithographs; the text consisted only of a contents leaf. It was followed in 1829 by his *History and Antiquities of the Chapel at Luton Park,* containing twenty etched plates of this exquisite example of Gothic architecture which was destroyed by fire in 1843.

The first of Shaw's works to bear a Pickering imprint was his *Illuminated Ornaments selected from Manuscripts and Early Printed Books from the sixth to the seventeenth centuries,* with extensive descriptive notes by Sir Frederic Madden of the Department of Manuscripts at the British Museum. It contained sixty plates drawn, engraved, and "illuminated" by hand by Shaw, while the text was printed by Whittingham. *Illuminated Ornaments* was issued in parts, printed on large and small paper, which appeared at intervals between 1830 and 1833. The completed work sold for five guineas on small paper or ten guineas on large paper, the latter described as "highly finished with opaque colour, and heightened in gold."

Throughout the 1830s Shaw was a regular customer of the Chiswick Press requiring prospectuses, wrappers, and varying amounts of letterpress work for the text of his books. *Specimens of Ancient Furniture,* with descriptions by Sir Samuel Rush Meyrick, appeared in fifteen parts between 1833 and 1836. It contained seventy-five plates, all of them etchings which were coloured by hand in the deluxe copies. Shaw's *Examples of Ornamental Metal Work* came out in two parts in 1836 with fifty hand-coloured etchings but no text beyond the title page. The Chiswick Press provided the letterpress for Shaw's *Ancient Plate and Furniture from the Colleges of Oxford and the Ashmolean Museum* (1837), with text by Meyrick; Charles John Palmer's *History and Illustrations of a House in the Elizabethan Style* and Richard Bridgens's *Furniture with Candelabra and Interior Decoration,* both issued in 1838 with plates by Shaw; and Shaw's *Details of Elizabethan Architecture* (1839), with notes by Thomas Moule. The plates for all of these were etchings with hand colouring in some copies. To this point, the colour printing at the Chiswick Press for Henry Shaw consisted only of the title pages printed in red and black.

In 1836, Shaw issued the first number, with three specimen plates, of *The Encyclopedia of Ornament,* in which he attempted to show the best examples of ornament in metal, stone, wood, ivory, glass, porcelain, bookbinding and book illustration from England and other countries. Shaw planned to issue the parts monthly, each with three plates, charging one shilling for the small paper copies and two shillings, six pence for the large. Delays ensued — caused, no doubt, by the various other projects he had underway — and the work was not completed until 1842. The finished volume could have served as an encyclopedia of book illustration as it contained a variety of processes, among them wood blocks printed in colours. These were produced by Whittingham's pressmen and included illustrations of needlework, bindings, painted tiles, and a fifteenth-century wood cut; the last done in five colours for the large paper copies only. The title page, a reproduction of a Grolier binding, also was printed in five colours but for both sizes of the book.



60 BOOK II. PROP. VI. THEOR.

IF a ſtraight line be biſected and produced to any point, the rectangle contained by the whole line ſo increaſed, and the part produced, together with the ſquare of half the line, is equal to the ſquare of the line made up of the half, and the produced part.

Deſcribe (pr. 46, B. 1.), draw

and (pr. 31, B. 1.)

(prs. 36, 43, B. 1)

∴

but (cor. 4, B. 2.)

∴ (conſt. ax. 2.)

∴

Q. E. D.

BOOK II. PROP. VII. THEOR. 61

IF a ſtraight line be divided into any two parts, the ſquares of the whole line and one of the parts are equal to twice the rectangle contained by the whole line and that part, together with the ſquare of the other parts.

2

Deſcribe, (pr. 46, B. 1.).

Draw (poſt. 1.),

and (pr. 31, B. 1.).

(pr. 43, B. 1.),

add to both, (cor. 4, B. 2.)

(cor. 4, B. 2.)

∴ 2

∴ 2

Q. E. D.

Double-page opening printed in colours at the Chiswick Press for Oliver Byrne's edition of *The First Six Books of the Elements of Euclid* (London, 1847).

Work was already underway on Shaw's next publication, *Dresses and Decorations of the Middle Ages,* which was to be the most magnificent example, particularly in the large paper copies, of colour printing at the Chiswick Press. It was issued between 1840 and 1843 with small paper copies appearing in twenty-four numbers at six shillings each, while the large paper ones came out in six parts, each containing four numbers, at a cost of three pounds per part. Seven hundred and fifty small paper copies and one hundred and fifty large paper ones were printed. Most of the plates were hand-coloured etchings, but six were produced from wood blocks. In addition, the pages of explanatory text that accompanied each illustration were profusely decorated with ornamental initials and marginal embellishments, carefully printed in colours from wood blocks engraved by Mary Byfield.

The work on Shaw's next book, *Alphabets Numerals and Devices of the Middle Ages,* commenced in 1843 and was completed by November 1845. It consisted mainly of illustrations, several of which were printed in colours at the Chiswick Press. Mary Byfield again cut the blocks for the ornamental alphabets, many of which became part of the Chiswick Press stock. *Decorative Arts Ecclesiastical and Civil of the Middle Ages,* followed in 1849 to 1851. Many of the plates for this work were reproduced by chromolithography, although some were printed from wood blocks. Like *Dresses and Decorations, Decorative Arts* contained numerous initials and woodcuts that embellished the letterpress pages.

The experience gained in printing Shaw's books in colours led Whittingham to embark upon one of the most unusual examples of colour printing produced in the nineteenth century, Oliver Byrne's edition of *The First Six Books of the Elements of Euclid* (1847). Byrne believed that the use of coloured diagrams and symbols in place of letters to designate the lines, angles, etc., would help students to comprehend the principles of geometry with greater ease. Whittingham translated Byrne's ideas onto the printed page with skill and elegance. The text was printed in Caslon italic, with ornamental initials engraved by Mary Byfield, and was surrounded by diagrams and symbols printed in flat tones of red, blue, yellow, and black. The book was a *tour de force* of printing and was recognized as such by the organizers of the Great Exhibition of 1851 who included it in the display for the class on "Paper and Stationery, Printing and Bookbinding". Unfortunately, the aesthetic appeal of the volume did not make it a commercial success; approximately seventy-five percent of the edition was unsold at the time that Pickering, never very stable financially, was forced to declare bankruptcy in 1853. He died the following year.

Pickering's bankruptcy and death had implications for the Chiswick Press and its private clients who had relied upon the publisher to distribute their books. Pickering's stock was sold at auction in 1854 to pay the firm's debts which included a sizable account with Whittingham. Shaw's books, because he had paid for their production and had retained the copyrights, were sold separately by Sotheby and Wilkinson on May 1, 1854. In addition to numerous copies of each of Shaw's works, the sale included the copperplates, wood blocks, and lithographic stones used to produce them. These along with the copyrights were purchased by the London publisher and bookseller, Henry G. Bohn, who later issued reprints of some of the titles. The sale totalled £2,567.12.0.

Whittingham was able to compensate for the loss of Pickering, who had been his best customer, and left a stable business concern upon his retirement in 1859. Shaw produced a few more books with the Chiswick Press in the 1850s and 1860s, but none of these involved colour work of the scale produced in the 1840s. In 1866, Shaw disposed of many of his original drawings at an auction held by Christie, Manson & Woods. Virtually all the lots were purchased by the South Kensington Museum (now the Victoria and Albert Museum). The "remaining stock" of Shaw's publications was sold on June 8, 1872, a year before his death, while two more sales containing scrapbooks of drawings and books from Shaw's library were held in 1874 and 1875.

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BENJAMIN FAWCETT: COLOUR PRINTER

BY the middle of the nineteenth century there were a number of firms producing colour book illustrations by relief methods. One of the finest colour printers of this period was Benjamin Fawcett whose career was distinctive in many ways. He was the only major English colour printer to spend his entire career outside London. His work is notable for the quality of the wood engravings, his method of printing the blocks, and the brilliance of his colours, which he mixed himself.

Fawcett was born in 1808 in Bridlington, on the coast of Yorkshire, where he served his apprenticeship as a printer. In 1831 he moved to Driffield, some ten miles inland, where he established himself as a printer, bookbinder, and stationer. For nearly twenty years Fawcett ran a typical provincial printing shop producing inexpensive children's books, for which he engraved the illustrations himself, and other staples of the trade. The turning point in his career came about 1844 when he met the Reverend Francis Orpen Morris, vicar of Nafferton, a neighbouring village.

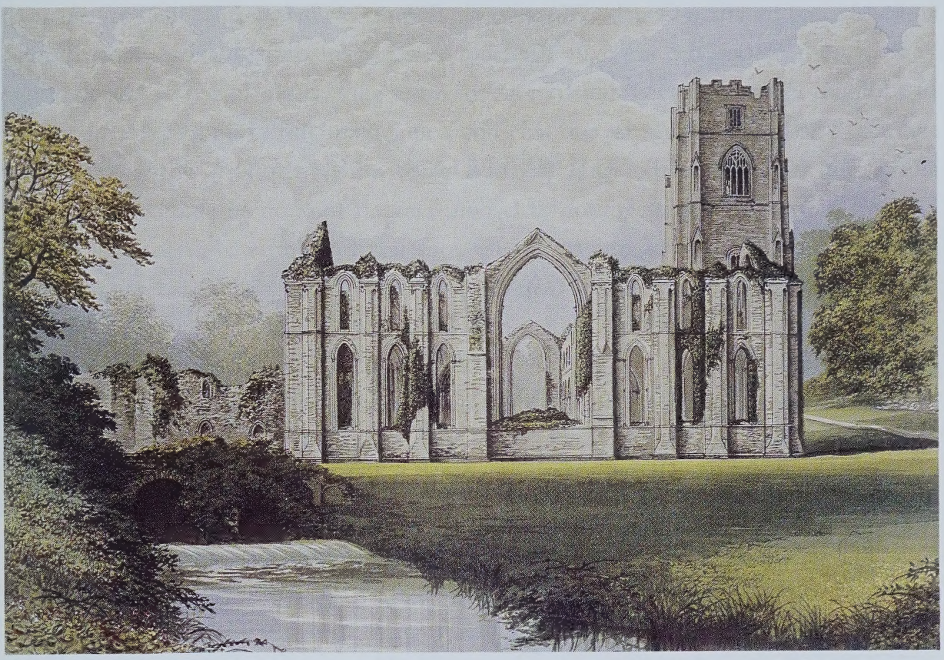
A mutual interest in natural history led to a life-long collaboration in producing books on the subject, with Morris providing the text and Fawcett the illustrations. Their first effort, *The Bible Natural History,* was issued in twenty monthly parts, priced at sixpence each, in 1849-50. It was distributed by the London firm of Groombridge and Son which was to issue most of Fawcett's subsequent publications. The illustrations were hand-coloured wood engravings, but Fawcett had already begun to experiment with printing in colours for their next work, *The History of British Birds.* It appeared in one-shilling monthly parts, each containing twenty-four pages of text and four plates, between 1850 and 1857. The completed work was also published in six volumes. All the illustrations were printed on a tinted ground with colouring added by hand. The work was immensely successful and went through several editions, including some "cheap" editions. Its success precipitated Fawcett's removal to larger premises in Driffield where he produced Morris's *History of British Butterflies* (1852-53) and his *Natural History of the Nests and Eggs of British Birds* (1852-56), both of which contained some colour printing with additional hand colouring.

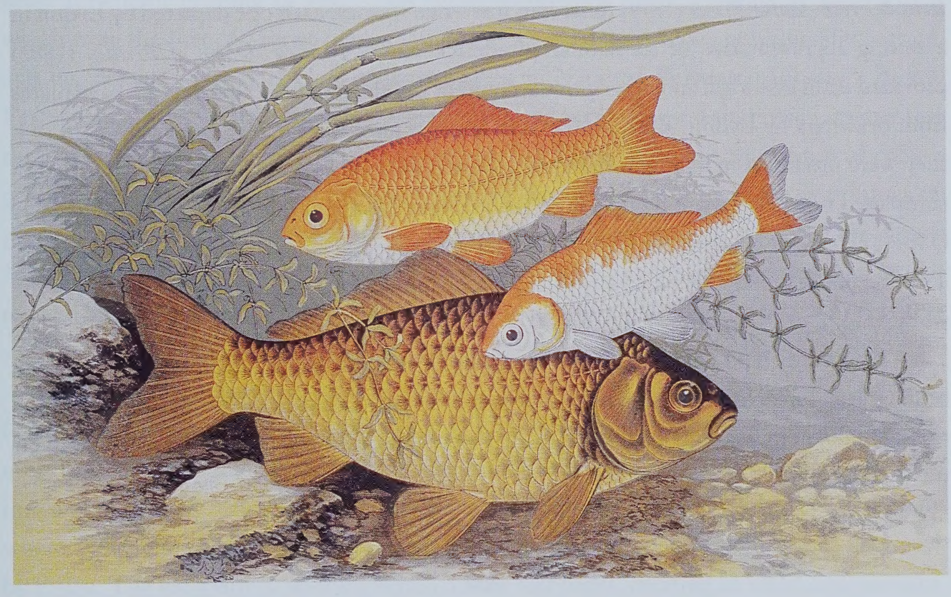
About the middle of the 1850s Fawcett began work on the first of several books which were to commit him firmly to colour printing. They were written by Edward Joseph Lowe, a naturalist from Nottingham, whose text was scientifically sound, yet aimed at a popular audience. *Ferns: British and Exotic* appeared in monthly parts between 1856 and 1860, followed by the parts of *A Natural History of British Grasses* (1857-58), *Beautiful Leaved Plants* (1859-61), *A Natural History of New and Rare Ferns* (1860-62), and *Our Native Ferns* (1865-67). Each title went through several editions. The production of the illustrations had been entrusted by Fawcett to Alexander Francis Lydon, his former apprentice who was to become an essential figure in Fawcett's colour printing operation.

Lydon was a gifted watercolour artist who had a complete understanding of the colour components of a illustration. This was essential in order to determine how many blocks would be needed to reproduce satisfactorily a drawing in colour. Unlike Baxter whose key block provided a complete monochrome image onto which the colours were added, Lydon used his key block as a tonal block which served the function of tying the other colour elements together. It usually was printed last. Lydon's sense of colour, skill in engraving the wood blocks, and industry in producing them were well matched by Fawcett's own engraving ability, skill in mixing the coloured inks, and high standards of press work. Fawcett oversaw every aspect of the operation of his establishment. He used only the best Turkish boxwood for his blocks which he allowed to mature for three years before it was used. He always printed the images from the blocks themselves rather than using a stereotype or electrotype copy because he believed it resulted in a superior impression. He insisted on using iron hand presses for printing the illustrations and maintained several of them for this purpose. At Fawcett's death in 1893, there were five Albion presses, two Columbian presses and a Britannia press still in use. Finally, he mixed his own inks, using stable mineral colours and an oil-free base probably similar to Savage's formula. The delicate and transparent quality of these inks complemented Lydon's watercolour style.

Lydon's talent as an illustrator led to Fawcett's first departure from works of natural history and his first foray into the Victorian gift book market, *Gems From the Poets.* In its selection of verse, *Gems* was similar to the many illustrated anthologies of poetry of the period. What set it apart from the others was the quality of the colour-printed illustrations based upon Lydon's drawings. It was published in parts from 1858 to 1860 at two shillings, sixpence each, or bound in a gold-blocked cloth binding designed by Albert Henry Warren at one guinea.

Through the late 1850s and the 1860s Fawcett's press was occupied with the various botanical works by Lowe noted above, Charles Robert Bree's *History of the Birds of Europe*





ABOVE: Frederick Ross's *Ruined Abbeys of Britain* (London, [1882])

BELOW: William Houghton's *British Fresh-Water Fishes* (London, 1879); both printed in colours by Benjamin Fawcett.

(1858-63), and Jonathan Couch's *History of the Fishes of the British Isles* (1862-65). As with Fawcett's other titles, the works by Bree and Couch went through subsequent editions. In addition, Fawcett provided illustrations for other publications issued by Groombridge and Son. These included a series entitled "The Young Naturalist's Library", several popular journals of science, and the many practical works on horticulture written by Shirley Hibberd. Possibly at the suggestion of Lydon, Fawcett took on an enormous project to produce a book of views of country houses with text by Morris. *A Series of Picturesque Views of Seats of the Noblemen and Gentlemen of Great Britain and Ireland* was issued in parts between 1866 and 1880 and, upon completion, as a six-volume set selling for nine guineas. It depicted two hundred and forty different houses, each illustration being printed in eight or more colours. Over two thousand blocks were said to have been engraved for it. The distribution of the work involved four different publishers: Longman and Co., Bell & Daldy, D. Banks of Leeds, and William Mackenzie of London, Edinburgh and Dublin. Although some ten thousand copies were sold, it was not a commercial success for Fawcett.

The collapse of Groombridge and Son in the late 1870s or early 1880s may have added to Fawcett's financial concerns. The firm of George Bell and Sons took over many of Fawcett's natural history titles, but the printer suffered heavy losses. Nevertheless, he went on to produce three masterpieces of colour printing in his final years. William Houghton's *British Fresh-water Fishes* (1879) described forty-one species, each one depicted by Lydon in a setting representative of its habitat. Frederick Ross's *Ruined Abbeys of Britain* (1882) provided a full historical and descriptive account of the abbeys with exquisite full-page plates from drawings by Lydon. Both books were unusual among Fawcett's publications in that they were produced in a large format; they were published by William Mackenzie. Lydon completed most of the wood engravings for William Thomas Greene's *Parrots in Captivity* (1884-87) before departing for London in 1883 where he continued to work as an illustrator. The excellence of Fawcett's colour printing was acknowledged by Greene who dedicated the work to him.

Fawcett died peacefully on January 12, 1893, leaving an estate valued at £472.17.0. One of Fawcett's sons continued the business for a brief period but in 1894 a petition of bankruptcy in the name of the estate was issued. The whole of Fawcett's printing establishment was sold at auction in January 1895.

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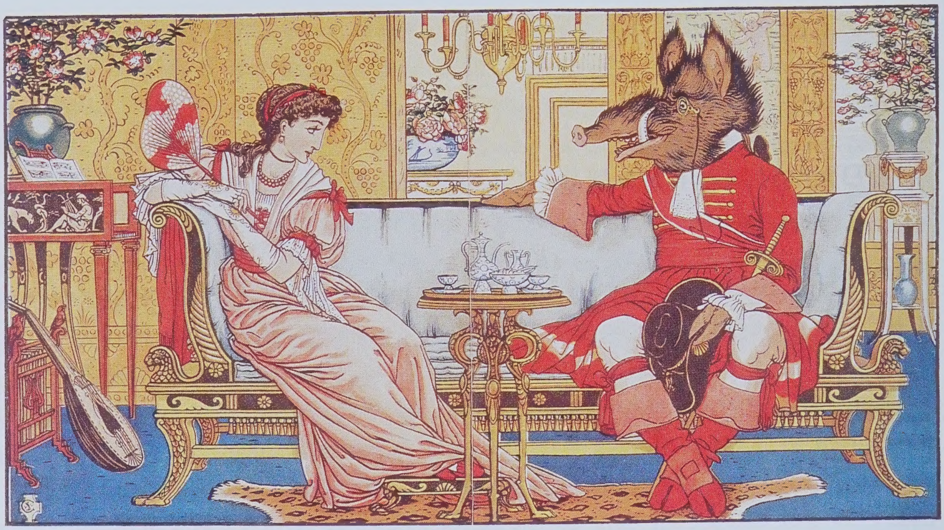
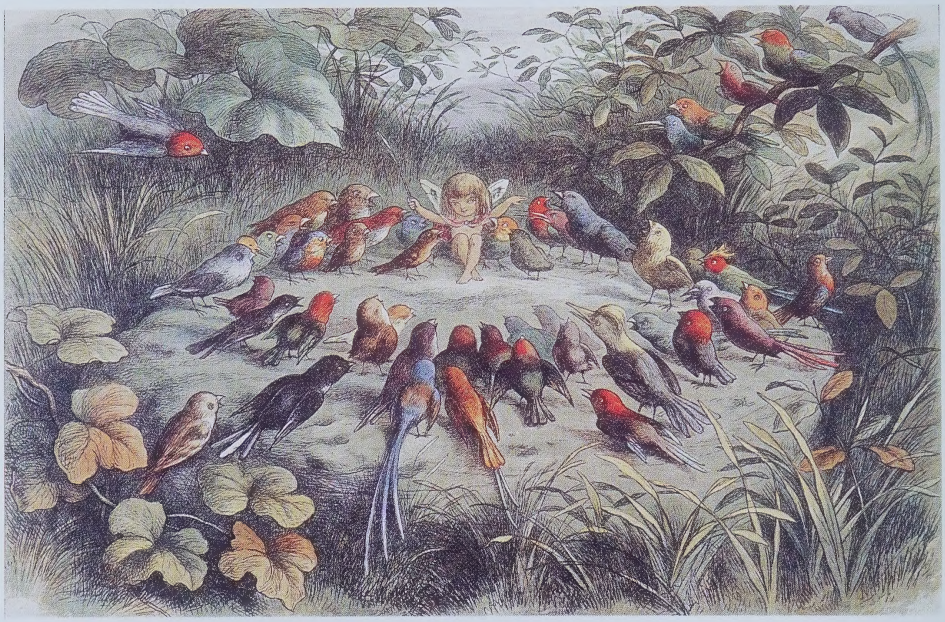
EDMUND EVANS: COMMERCIAL PRINTER

ONE of the most successful colour printers of the nineteenth century was Edmund Evans whose name also is associated with the production of children's books. Born in Southwark in 1826, Evans served his apprenticeship as a wood engraver under Ebenezer Landells who himself had been apprenticed to Thomas Bewick. The firm was a prominent one in London and the proprietor had a hand in the founding of *Punch* and *The Illustrated London News.* At Landells Evans not only learned his trade but made the acquaintance of a fellow apprentice and talented artist, Myles Birket Foster, who later was to become a collaborator.

When Evans completed his time in 1847, he left Landells to set up his own business but remained on good terms with his former master. It was through Landells that Evans met Herbert Ingram, proprietor of *The Illustrated London News,* who gave Evans his first order for colour printing in 1852. This consisted of three travel accounts by Ida Pfeiffer which were the first of a series of small, inexpensive illustrated books published by Ingram and his partner, Nathaniel Cooke, as part of "The National Illustrated Library". Birket Foster provided the drawings which Evans reproduced as tinted wood engravings, each using three blocks. The connection with Ingram also led Evans to an innovative use of colour printing that was to become a regular part of his business for thirty years: the printing of pictorial paper covers for cheap editions of books. The earliest example was done for Henry Mayhew's *Letters Left at the Pastrycook's* (1853) for which Evans printed the covers in bright red and blue inks on white paper. He later substituted yellow glazed paper because the white soiled too easily. These cheap editions came to be known as "yellow backs".

Evans's first substantial work of colour printing was *Sabbath Bells Chimed by the Poets* (1856) which was edited by Joseph Cundall, a publisher and book designer who oversaw every aspect of the publication. The text was printed at the Chiswick Press using ornamental initials supplied by Whittingham. The sheets were then taken to Evans's establishment where the drawings by Foster were printed in three or four colours from blocks engraved by Evans. The illustrations were vignetted on the text pages, creating an additional concern for proper registration. Cundall was proud of the result and acknowledged the contributions





ABOVE: Walter Crane's illustrations of *Beauty and the Beast* (London, [1874])

BELOW: Richard Doyle's illustrations of William Allingham's *In Fairyland* (London: 1870); both printed in colours by Edmund Evans.

of all the parties in a preliminary note to the work. The elegant designs of the interior were matched by the gold-blocked cloth binding designed by William Harry Rogers. Subsequent editions appeared in 1858, 1861, and later.

Although *Sabbath Bells* had demonstrated that Evans was capable of producing fine colour printing, practical considerations meant that he fluctuated throughout his career between the cheap and deluxe ends of the market. In 1857 he added the firm of George Routledge & Co. to his list of customers producing, among other titles, a number of popular works of natural history by John George Wood and William Stephen Coleman. These generally were published in two versions: the "deluxe" edition, bound in cloth with the plates printed in colours, which sold for three shillings, sixpence; or the "cheap" edition, bound in colour-printed pictorial yellow boards with the illustrations printed in black and white, which sold for a shilling each.

Other publications of Routledge's did provide Evans with the opportunity of demonstrating his skill as a pictorial printer. One of the finest examples was the gift-book edition of Oliver Goldsmith's *Poems* (1859), edited by Robert Aris Willmott. It contained forty-one illustrations by Birket Foster printed in six to ten colours from blocks engraved by Evans. As in *Sabbath Bells,* the illustrations were printed as vignettes on the text pages which also were printed by Evans. Each page was framed by a gold border and the pages without illustrations were decorated with head and tail pieces designed by Henry Noel Humphreys. These were printed in black and white against a tinted background. The book was so successful that a new edition with additional illustrations was issued the following year. Another gift book produced by Evans for Routledge was Thomas Miller's *Common Wayside Flowers* (1860), a volume of sentimental verse with twenty-four illustrations by Birket Foster. These were printed in six or seven colours by Evans on alternate pages of the text. Again the volume was quite successful and was reprinted several times.

The work Evans considered the "most carefully executed book he ever printed" was James Doyle's *Chronicle of England* (1864) with eighty-one illustrations by Doyle's brother, Richard Doyle. Each of the illustrations required nine to ten blocks; they were produced as vignettes surrounded by sections of text. According to Evans's own account, Doyle's *Chronicle* was the last book he produced using an iron hand press for the colour work. Evans and Richard Doyle were to work together again in 1870 when Doyle's drawings for *In Fairyland,* with accompanying text by William Allingham, were printed by Evans as sixteen folio-size plates. It remains one of the finest examples of Evans's work.

From the middle of the 1860s, Evans became increasingly involved in the production of children's books. He worked with Walter Crane, printing the designs for his "shilling series" toy books in bright, flat colours. Evans also encouraged Randolph Caldecott to produce the series of sixteen picture books, beginning with *The House that Jack Built* and *John Gilpin,* both published by Routledge in 1878. Evans's skill as an engraver and colour printer was evident in his work for the third great juvenile illustrator of the nineteenth century, Kate Greenaway. He was able to translate the delicate lines and colours of her drawings into print with great perfection. As a result, Greenaway rarely used anyone other than Evans to engrave and print her illustrations.

Edmund Evans was one of the few colour printers whose work survived the introduction of photomechanical methods of reproduction in the last two decades of the nineteenth century. His blocks, particularly those for the children's books, still could be used to apply the colours to monochrome images printed by photomechanical means. In fact, Crane's *Baby's Own Aesop* (1887) was produced in this manner. After Evans retired in 1892, his firm continued in business, gradually introducing more modern — and less expensive — processes of colour reproduction. Evans died in 1905 at Ventnor, Isle of Wight, leaving an estate of £10,428.8.1.

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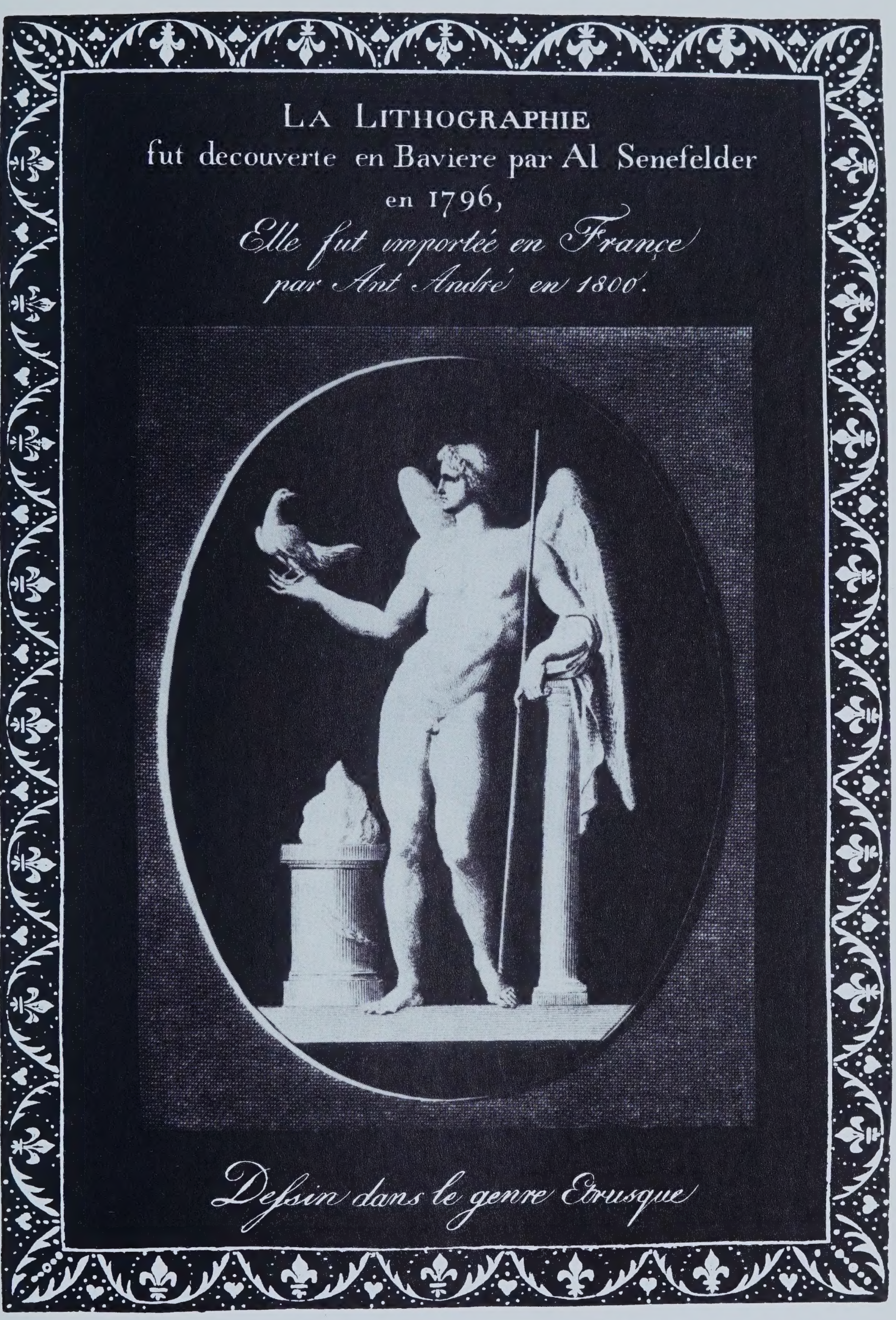
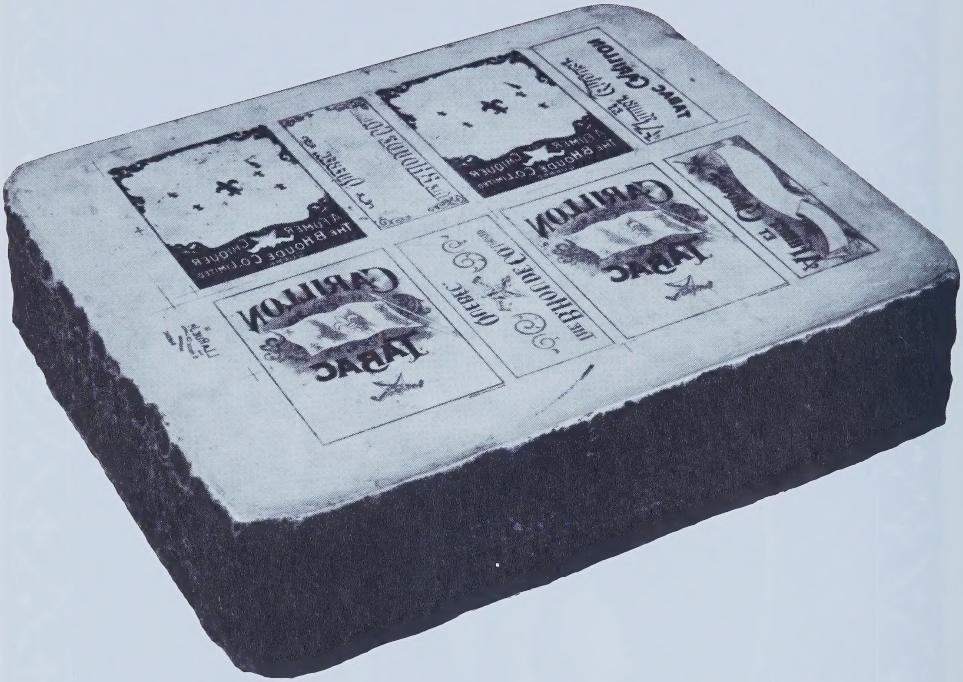


LA LITHOGRAPHIE
fut decouverte en Baviere par Al Senefelder
en 1796,
Elle fut importée en Françe
par Ant André en 1800.

Deſsin dans le genre Etrusque

Plate from Alois Senefelder's *L'Art de la Lithographie* (Paris, 1819).



Lithographic stone used for commercial printing.

PRINTING FROM STONES

AT the same time that colour printing by relief methods was developing commercially, an entirely new method of colour printing, chromolithography, was becoming established. Invented in 1796 by Alois Senefelder, a Bavarian writer, lithography differed from intaglio and relief processes in that it was printing from a planographic surface neither incised or raised. In lithography the design to be printed is distinguished from its background by means of a chemical reaction: the aversion of oil and water. After the design is drawn on a lithographic stone with a greasy crayon or ink, the stone is covered with water which adheres to the blank parts of the stone but is repelled by the area with the design. The stone is then inked with a greasy ink which will adhere to the areas bearing the image.

The invention of lithography came about while Senefelder was experimenting with cheaper methods of printing in order to produce his own writings less expensively. However, he quickly saw other applications for the new process, particularly in the printing of music. Senefelder visited London in 1800-1801, during which time he received an English patent for his invention. While in London he taught the process to Philipp André, brother of his associate Johann Anton André, to whom Senefelder ultimately transferred his English patent. Back in Munich, Senefelder spent the next fifteen years developing refinements of his lithographic techniques. At the same time, he practised lithography commercially, producing music, maps, handbills, and occasional reproductions of works of art. In 1818 he finally published a treatise on the subject which was to encourage the spread of the technique throughout Europe.

Senefelder's treatise was translated into English and published in London as *A Complete Course of Lithography* in 1819, the same year that the French translation appeared. The publisher was Rudolph Ackermann, who specialized in illustrated books which he sold along with prints and artists' supplies from his shop in the Strand. Ackermann had set up his own lithographic press after visiting Senefelder in Munich in 1817 and produced the plates for the English edition. Import duties on those printed by Senefelder would have made the cost of the volume prohibitively expensive.

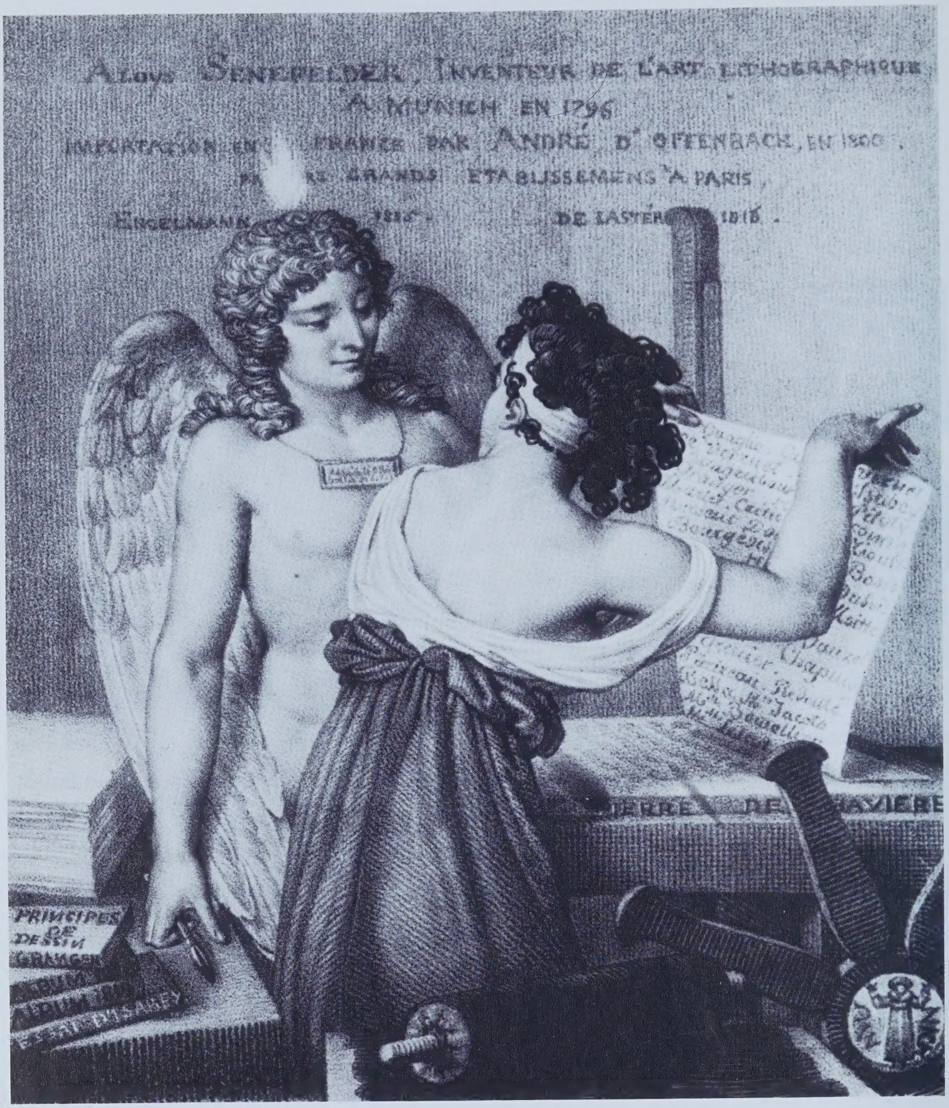

ALOYS SENEFELDER, INVENTEUR DE L'ART LITHOGRAPHIQUE
A MUNICH EN 1796
IMPORTATION EN FRANCE PAR ANDRÉ D' OFFENBACH, EN 1800.
GRANDS ETABLISSEMENS A PARIS
ENGELMANN 1815. DE LASTEYRIE 1816.
PIERRE DE BAVIERE
PRINCIPES DE DESSIN

Plate from Alois Senefelder's *L'Art de la Lithographie* (Paris, 1819).

The treatise is divided into two parts: the first giving an account of the history of the invention, while the second provided detailed practical instructions in the lithographic art. Although Senefelder did include a section on printing in colours, it was not as detailed as other parts of the work and did not include any information on the problems of register. He only noted that stones for different colours would have to be prepared in the same manner as the black stone and described a number of pigments he found suitable for the purpose.

One of the early practitioners of lithography in England was Charles Joseph Hullmandel, a landscape painter who also visited Senefelder in Munich in 1817. Hullmandel recognized the potential of the technique for illustrating topographical views and developed a number of innovations that made lithography an ideal medium for reproducing landscape scenes. He perfected a technique using lithographic chalk instead of a crayon or brush to produce tonal effects. In combination with improvements in tonal quality, he worked with an additional stone, printed in a coloured tint, which made the process even more suitable for pictorial purposes. His press, established in London in late 1818 or early 1819, quickly gained a reputation for the quality of his illustrations. His methods were so proficient that Ackermann soon abandoned his own press and sent all his lithographic work to Hullmandel.

In 1824 Hullmandel set forth his techniques in *The Art of Drawing on Stone,* a manual intended for the use of artists and draughtsmen. He did not include technical information on the preparation of the stones, inks, and presses which had been so thoroughly covered by Senefelder. Rather Hullmandel provided a system based upon his own methods that would enable artists and lithographic draughtsmen to achieve consistently fine results in reproducing landscapes and other pictorial views.

James Duffield Harding was one of the first artists to make use of Hullmandel's improvements, producing a series of landscapes in this manner in his *Sketches at Home and Abroad* (1836). Harding used the same methods for the illustrations to his *Elementary Art: or, the Use of Chalk and Lead Pencil Advocated and Explained.* The plates for both were printed by Hullmandel. The first work to apply "the newly-discovered powers of Lithography" to the depiction of figures was *Pearls of the East; or, Beauties from Lallah Rookh* (1837). Designed by Fanny Corbaux, the illustrations were drawn on the stones by Louisa Corbaux and printed in two colours by Hullmandel. Throughout the remainder of his career, Hullmandel continued to make improvements in lithography, including the development of a process of tonal refinement which he patented about 1840 as "lithotint". He also experimented with the extension of tinted lithography into full colour printing although it never became a major component of his lithographic work.

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OWEN JONES: DESIGNER AND PIONEER IN CHROMOLITHOGRAPHY

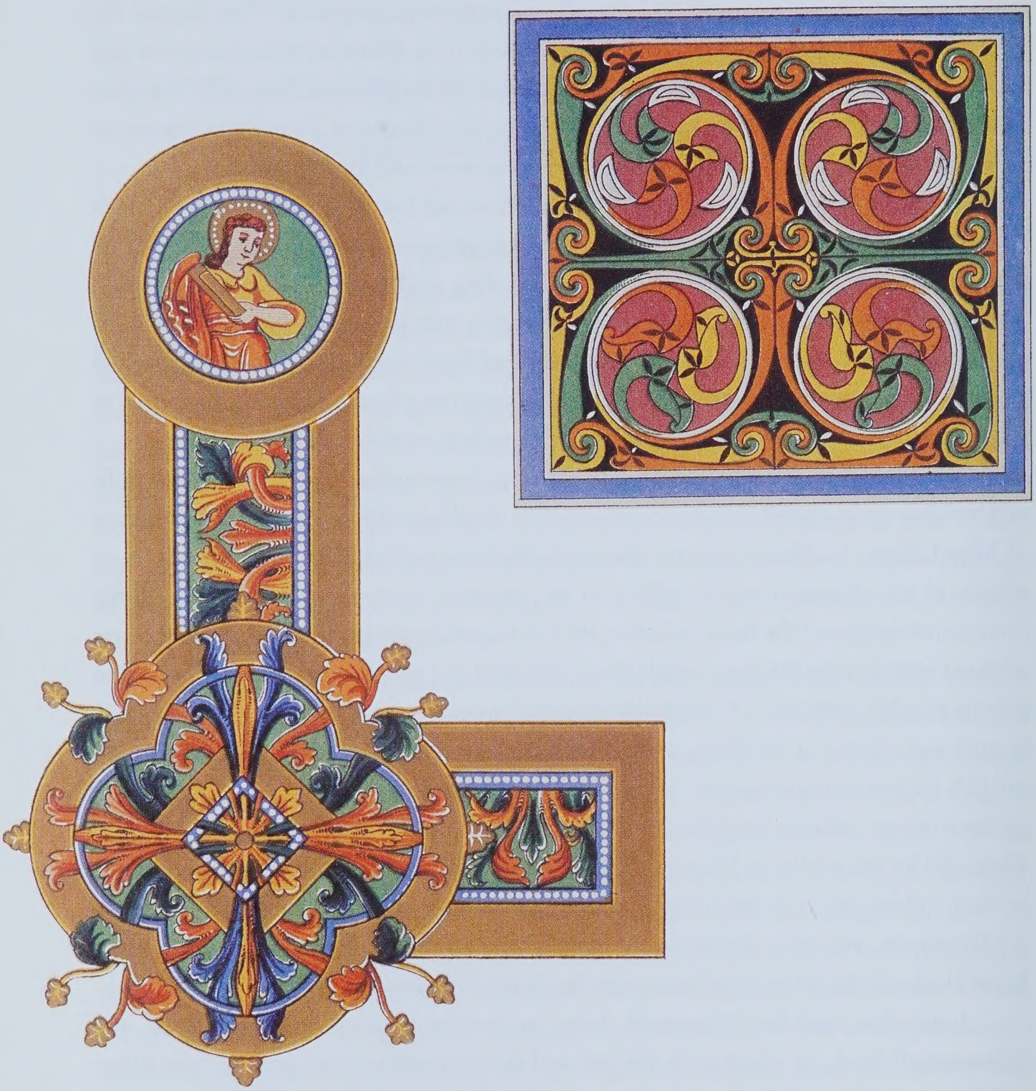
CHROMOLITHOGRAPHY in England developed as a medium primarily used for the reproduction of decorative motifs and abstract patterns of design. The prime mover in this was Owen Jones, an architect who made his reputation as an ornamental designer. Born in London in 1809, Jones studied architecture under Louis Vulliamy and at the Royal Academy. Upon completion of his studies he went abroad, first to France and Italy in 1830, and then to Greece, Egypt, and Constantinople in 1833. During the latter trip he developed an interest in Arabic decorative forms and ornaments which may have prompted him to go to Granada in 1834. There, together with his friend and fellow architect Jules Goury, Jones made numerous drawings of the Alhambra. When Goury died suddenly of cholera, Jones returned to England with some of the drawings unfinished.

The drawings by Jones and Goury were not like the romantic topographical scenes of the Alhambra produced by others. Their aim was to provide a detailed and exact record of the decoration of the building. To this end they copied the ornamental details in the size and colours of the original decorations and took plaster casts. When Jones returned to London he set about the task of reproducing the drawings. He was particularly concerned about the accuracy of the colours, believing that they were of equal importance to the form. However, in England in 1835 no colour printing on the scale Jones envisaged was being produced in any medium. It is not certain why he settled on chromolithography to print the colour plates. None of the lithographic printers in London were able to meet his requirements, but this did not deter him. He set up his own lithographic establishment in 1836 with the assistance of the firm of Day & Haghe (later Day & Son). He announced his intention to sell the work by subscription. It was to be issued in parts in two sizes: "folio columbier" at £1.5.0 and "folio grand aigle, heightened in gold" at £2.2.0. Each part was to contain five plates, two of which were to be elevations or sections of the buildings reproduced in outline, and the remaining three, ornamental details drawn on stone and printed in colours by Jones himself. The work was to be completed in ten parts which were to appear at intervals of two months. Jones produced the first three parts in 1836, using zinc plates instead of stones for the earliest numbers, then returned to Granada in 1837 to revise some of the original drawings and make new ones. It was not until 1842 that the ten parts were completed. They formed the first volume of *Plans, Elevations, Sections, and Details of the Alhambra* with descriptive text by Pasqual de Gayangos printed in parallel columns of English and French by Vizetelly Brothers & Co. Jones went on to produce a companion volume of *Details and Ornaments* issued in two parts in 1845. The complete two-volume set sold for £36.10.0.

In all, Jones's *Alhambra* contained one hundred and four plates, sixty-nine of which were chromolithographs. These were printed in flat, opaque colours, each clearly separated from the adjacent colour. Six or seven colours, including gold, were employed. The method was ideal for ornamental subjects and Jones developed a great proficiency in its use. Although only one hundred and sixty-eight subscriptions had been received, Jones produced more than twice that number. Needless to say, the work was not a financial success. Jones had to sell a property in Wales inherited from his father to help subsidize the project.

While work on the *Alhambra* was progressing, Jones applied his newly acquired skills and his ideas on decorative design to the production of deluxe gift books. In 1841 a new edition of John Gibson Lockhart's *Ancient Spanish Ballads* was published by John Murray in an edition of two thousand copies, selling for two guineas. Jones was responsible for all the ornamental designs of the book including the binding and endpapers. Each page of text was adorned with delicate borders, initial letters, and head and tail pieces which were printed in colours by relief methods by Vizetelly Brothers & Co. Jones printed the decorative title pages in gold and colours at his lithographic press. He produced another two thousand copies in 1842, incorporating a number of changes in the borders and colours. Jones went on to produce deluxe editions for John Murray of *The Book of Common Prayer* in 1845 and the *Works* of Horace, edited by Dean H. H. Milman in 1849. Both these books were designed in their entirety by Jones who employed decorative motifs appropriate to the texts. Again the letterpress, decorative borders, and initials were printed by Vizetelly Brothers, while Jones produced the illuminated title pages by chromolithography.

Jones also used his lithographic press to produce a new type of gift book, the "illuminated" book, in which both the text and the decorations were printed from lithographic stones. He modelled these books on the illuminated books of the Middle Ages which he did not copy slavishly but imitated and adapted to his own purpose. His illuminated version of the *Sermon on the Mount* was published by Longman and Co. in 1844 and 1845. It was followed by Gray's *Elegy* (1845), a rather curious choice of text for this treatment; *The Preacher* (1849), containing the text of Ecclesiastes; the *Song of Songs* (1849); and *Holy*



Details from illustrations of Celtic designs printed by chromolithography for Owen Jones's *Grammar of Ornament* (London, 1856).

Matrimony (1849), with the text of the matrimonial service; all were published by Longman. As with his earlier books, Jones produced designs for the bindings which complemented the medieval style of the decorations. *The Preacher* appeared in an elaborately "carved" wooden binding produced by the firm of Remnant & Edmonds which also manufactured the embossed "relievo" leather bindings which covered the other works.

Jones illuminated three volumes of poetry by Mary Ann Bacon — *Flowers and their Kindred Thoughts* (1848), *Fruits from the Garden and Field* (1850), and *Winged Thoughts* (1851) — using motifs of birds and flowers in a manner suited to the texts. The details of internal decoration were carried over onto the endpapers and the embossed relievo leather bindings. Jones's efforts won the praise of the *Illustrated London News* which regarded these books as "the *ne plus ultra* of Chastely Elegant Design, and Masterly Execution". Acceptable though they may have been as "ornaments for the drawing-room or boudoir table", Jones's illuminated books proved to be too expensive at a guinea or a guinea and a half each. Innumerable copies remained unsold which, along with one hundred and eighty-three copies of the *Alhambra,* formed the chief contents of an auction of illustrated books by Jones and others held by Hodgson on December 11, 1854, and four following days.

In 1851 Jones was appointed superintendent of works of the Great Exhibition. He took an active part in the decorating and arranging of the Crystal Palace, as the exhibition hall was called, paying particular attention to the colour schemes. When the Crystal Palace was removed to Sydenham the following year, Jones was made joint director of the decoration and designed the Egyptian, Greek, Roman, and Alhambra Courts for it. The work on the Crystal Palace provided Jones with a great opportunity to articulate his ideas on ornamental design. These ideas reached their epitome in the publication of Jones's *Grammar of Ornament* (1856). It was the first systematic treatment of ornamental motifs, including the designs of nomadic tribes of Africa and America; ancient Egyptian, Assyrian, Greek, and Roman motifs; Byzantine, Arabian, Turkish, and Moresque ornamentation; Persian, Indian, Hindu, and Chinese designs; Celtic decorations; later medieval and Renaissance designs of Europe, particularly Italy and England; and nature printing. Each of the one hundred plates featured several different examples of ornamentation grouped according to their place and era of origin. The accompanying essays were written by Jones himself, John Obadiah Westwood, John Burley Waring, and Matthew Digby Wyatt. In his introduction Jones set forth thirty-seven principles of design under the heading: "Arrangement of Form and Colour, in Architecture and the Decorative Arts".

The Grammar of Ornament was issued in ten parts, selling at fourteen shillings each and was sold in bound form at £19.12.0. In his acknowledgements Jones noted the contributions of the various artists and lithographic draughtsmen, in particular Francis Bedford, who rendered the work "as perfect as the advanced state of chromolithography demanded". Jones also commended Day and Son as printer and publisher: "Notwithstanding the care required, and the vast amount of printing to be performed, the resources of their establishment have enabled them, not only to deliver the work with perfect regularity to the subscribers but even to complete it before the appointed time."

In his later years Jones devoted much of his time to the decoration of private houses. He continued to apply his ideas on design to the production of books, incorporating text, pictorial image, and decorative motifs into a unified scheme of design and layout. Jones's approach to the book was demonstrated to great effect in Thomas Moore's *Paradise and the Peri* (1860), *Joseph and his Brethern* (1865), and *Scenes from a Winter's Tale* (1866). In each the text and illustrations are united by decorative motifs which form the borders of each double-page spread. Like *The Grammar of Ornament,* they were printed in flat, opaque colours by Day & Son who served as publisher. Day & Son also printed Jones's last major illuminated book of medieval design, the "Victoria Psalter" (1861-62), which was bound in a relievo binding.

By his writing and his example, Jones exerted a considerable influence on the design of English wall-papers, carpets, and furniture. In this, as in his approach to book illustration, he anticipated William Morris. Jones died in 1874. The following year his library was sold at auction by Sotheby, Wilkinson & Hodge. Included in the sale was the remainder of the *Alhambra,* consisting of ninety-six copies of the text only, on large paper; one hundred and forty-nine copies on small paper; two hundred and eighty-eight lithographic stones; thirty-one copper plates; twenty-three zinc plates; twenty-six wood blocks; and the copyright. The lot was bought by the firm of Bernard Quaritch for £200.

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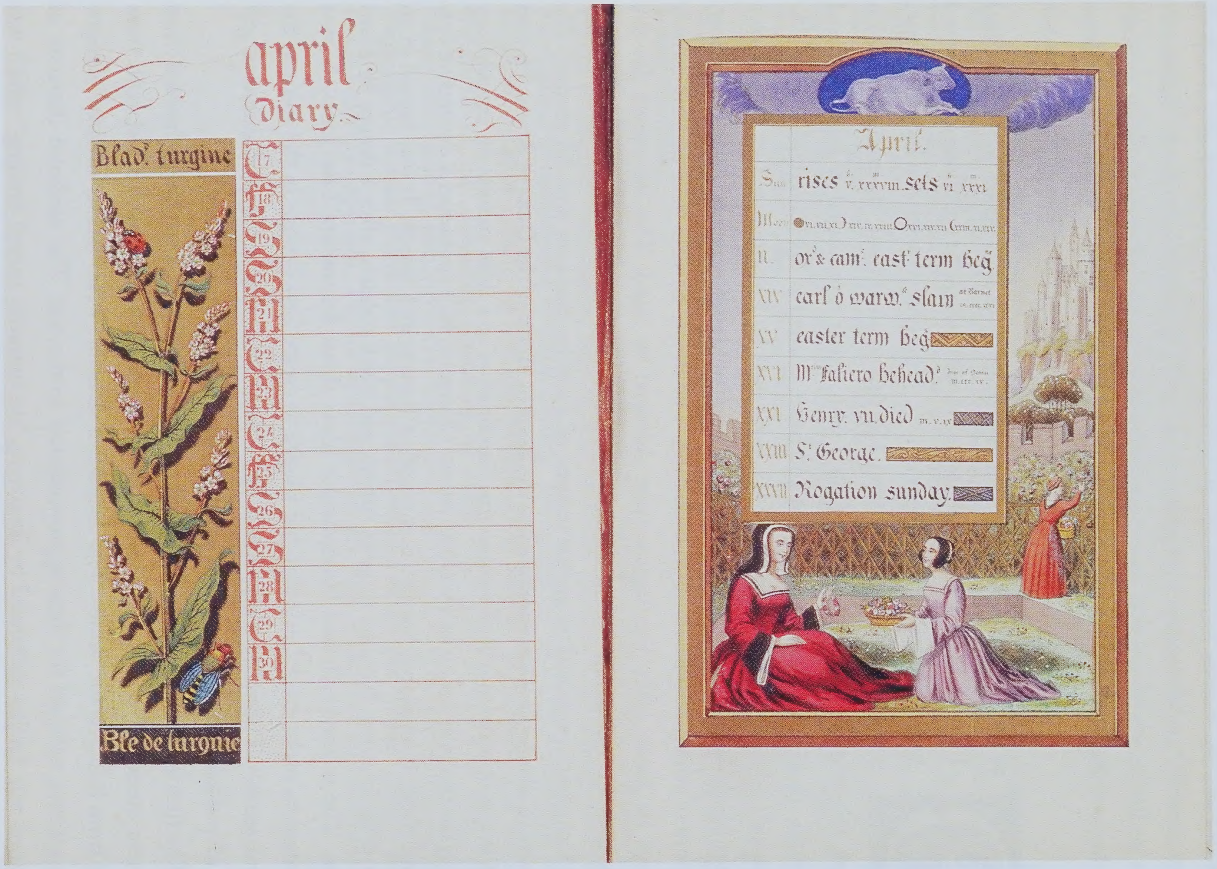
HENRY NOEL HUMPHREYS

OWEN Jones's interest in medieval decoration was shared by Henry Noel Humphreys, an artist and naturalist, with whom he collaborated on several books. Born in Birmingham in 1810, Humphreys resided in Italy for a time, returning to England in 1840. His first work of book illustration was John Obadiah Westwood's *British Butterflies* (1841) with plates reproduced as hand-coloured lithographs. In 1844 Humphreys designed and Jones printed at his lithographic press *The Illuminated Calendar and home diary for 1845,* published by Longman & Co. Humphreys patterned his designs after the fifteenth-century Book of Hours owned by Anne of Brittany, the history of which he gave in his introduction. The flower borders were printed entirely in colour by Jones while the figures were coloured by hand. The letterpress for the introduction was printed in red and black at the Chiswick Press.

Humphreys projected an annual volume of a similar character and did produce *The Illuminated Calendar* for 1846, modelled on the Book of Hours of the Duke of Anjou. He also applied the decorative motifs of manuscript illumination to a little volume on entomology intended for the instruction of children. *Insects Changes* (1847) contained a decorative title page and richly illuminated borders composed of flowers and insects. It was bound in an elegant cloth binding, blocked in gold, brown and black colours, after a design by Hans Holbein. The volume reflected Humphreys's ideas about decoration. Like Jones, he was not content to make exact facsimiles, but sought to create new designs in the spirit of the medieval models. Humphreys elaborated upon these ideas in a series of illuminated gift books, all published by Longman, to which he next turned his attention.

The first in this series was *The Parables of Our Lord* (1847), a retelling of several New Testament stories. The text and illustrations were conceived as a whole and both were printed from lithographic stones. The decorative elements were "strictly original" designs by Humphreys, selected for their appropriateness to the text. The medieval character of the volume was further enhanced by its covers, "an imitative carved binding" which was cast in papier mâché and coated with a black plaster composition. It was produced for Humphreys by the firm of Leighton & Son. *The Parables* and other illuminated books executed by Humphreys sold for a guinea each.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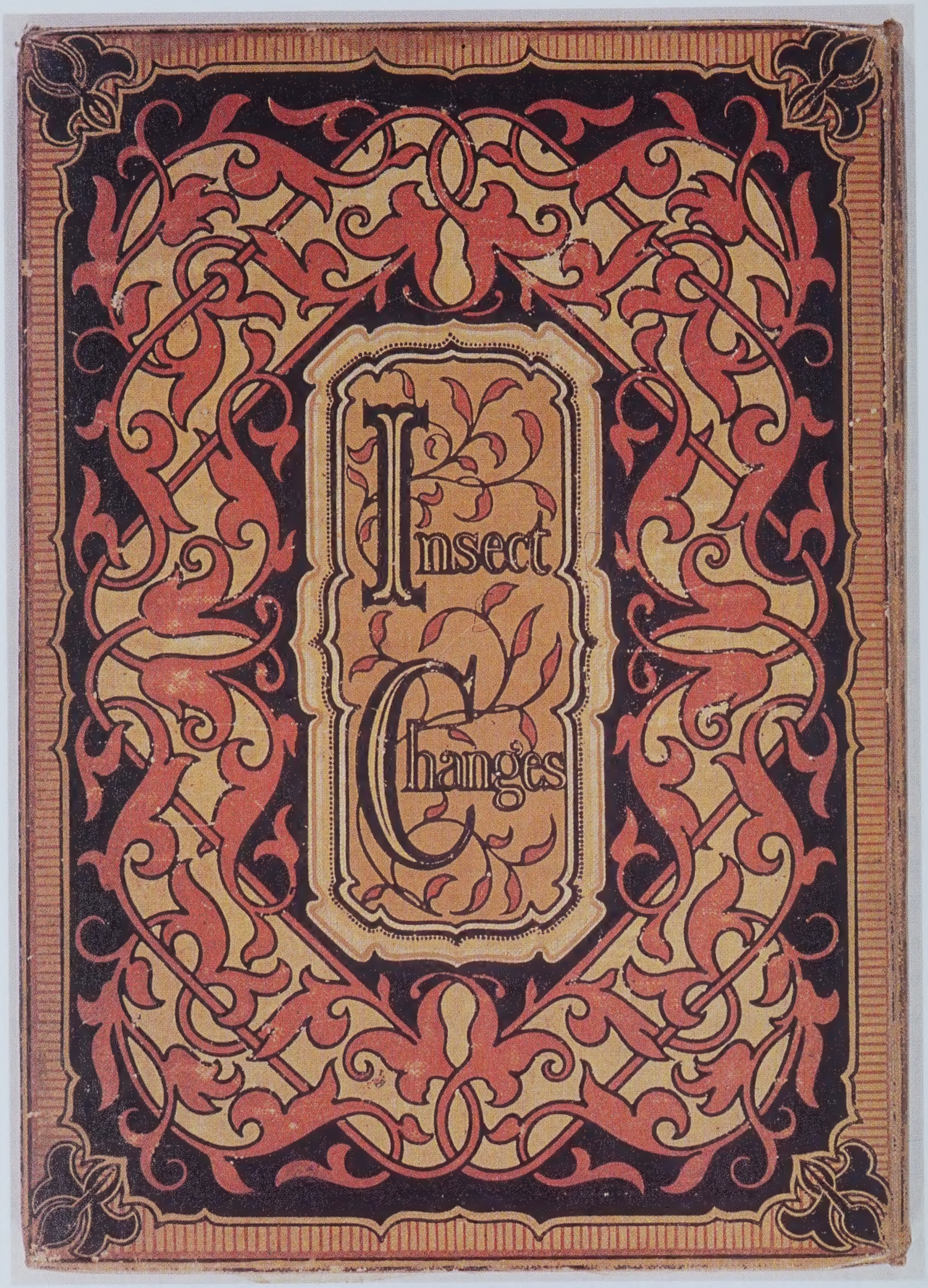
Illuminated Calendar (London, 1845) designed by Henry Noel Humphreys and printed in colours from lithographic stones by Owen Jones.

In 1848 Humphreys produced *The Miracles of Our Lord* and *The Maxims and Precepts of Our Saviour,* with text and borders printed by chromolithography. The papier mâché binding for *Miracles* was modelled on a magnificent ivory binding in the British Museum, but with original designs by Humphreys for the medallions depicting the miracles. For *A Record of the Black Prince* (1849), *The Book of Ruth* (1850), and *Sentiments and Similes of Shakespeare* (1851), Humphreys had the text printed by Vizetelly Brothers & Co., while the borders and embellishments were produced by chromolithography. In his preface to the *Black Prince,* Humphreys elaborated upon the decorative elements — the black-letter type, the illuminated borders, and the "massive carved binding" — which went into recreating the "old book" charm of the volumes. His designs for the binding were based on one of the compartments of the Prince's tomb. Humphreys lauded the refinements in decorative printing which enabled him to present the gems of Shakespeare in "a reliquary as rich as a combination of the typographic and lithographic arts could form". Again these arts were complemented in a binding of papier mâché boards, further enhanced with a terra cotta medallion portrait of Shakespeare in the centre of the front cover.

While Humphreys's illuminated gift books served to popularize medieval designs, he also was engaged in a serious work on the subject. In 1844 Longman issued a prospectus for *The Illuminated Books of the Middle Ages.* It was to come out in twenty-four monthly parts, selling at a guinea each, with three plates of the exact size of the original subjects. Humphreys provided the descriptive notes for each of the illustrations and produced an "Historical Sketch of the Progress of the Art of Illumination" in which he traced the subject from the fourth to the seventeenth century. The illustrations were "executed on stone and printed in colours" by Owen Jones. Although the project as originally conceived was to be produced in twenty-four parts, the publisher reserved the privilege "of completing it in a smaller compass" if the work did not meet with sufficient encouragement. That privilege was exercised in 1849 with only thirteen parts completed. Numerous copies of the book were still available in 1854 and were included in the remainder sale of illustrated books by Owen Jones.

In 1849 Humphreys published *The Art of Illumination and Missal Painting,* a manual for the amateur illuminator. In it he expounded upon the qualities a modern illuminator should possess in order to produce designs equal to earlier models. A familiarity with the history of decorative art, an understanding of the laws of colour, and a knowledge of natural history were among his prerequisites.

Humphreys also was interested in numismatics and produced three books on coins and medals: *The Coins of England* (1846), *Ancient Coins and Medals* (1850), and *The Coinage*


Insect
Changes

Binding blocked in gold and colours on cloth after designs by Henry Noel Humphreys for *Insect Changes* (London, 1847).

of the British Empire (1854). Following the Great Exhibition of 1851, Humphreys assisted in the preparation of the drawings for Matthew Digby Wyatt's *Industrial Arts of the Nineteenth Century* (1851-53) which were reproduced by chromolithography. In 1853 Humphreys published his *Origin and Progress of the Art of Writing* in which he examined the writing of cultures around the world as well as the Roman alphabet of Europe. The chromolithographic plates included examples of Egyptian hieroglyphics and the pictorial writing of Mexico.

Following these endeavours, Humphreys devoted himself to illustrating small books of natural history, most of which were produced as black and white wood engravings. These included *Ocean Gardens* (1857), *River Gardens* (1857), and *The Butterfly Vivarium* (1858). Humphreys also provided designs for decorative initials and borders which were used in deluxe editions of the poetry of James Thomson, Henry Wadsworth Longfellow, William Wordsworth, Thomas Gray, and others. Humphreys's final work printed by chromolithography was *A History of the Art of Printing* (1867) for which he wrote the text. The lithographic stones for this book were prepared from photographs of the originals, a harbinger of changes that were to come in book illustration.

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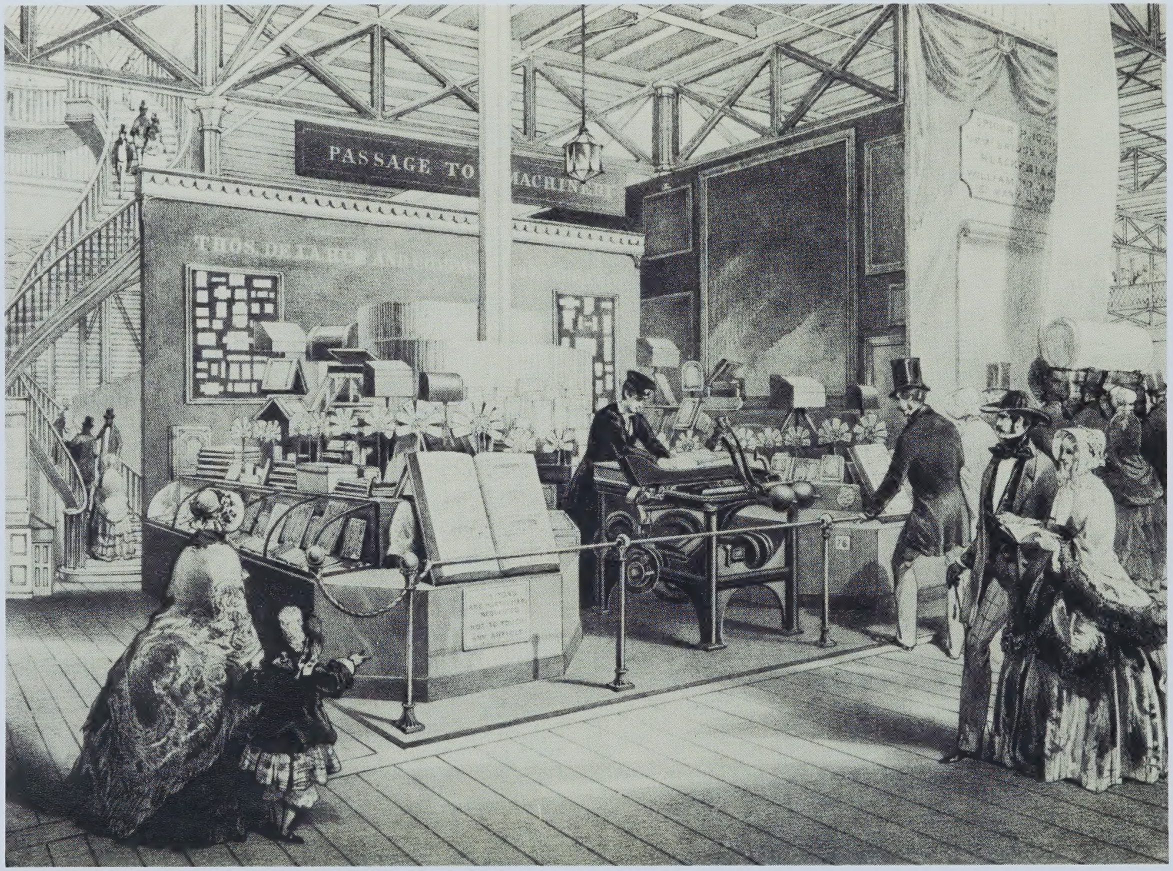

PASSAGE TO MACHINERY
THOS. DE LA RUE AND COMPANY

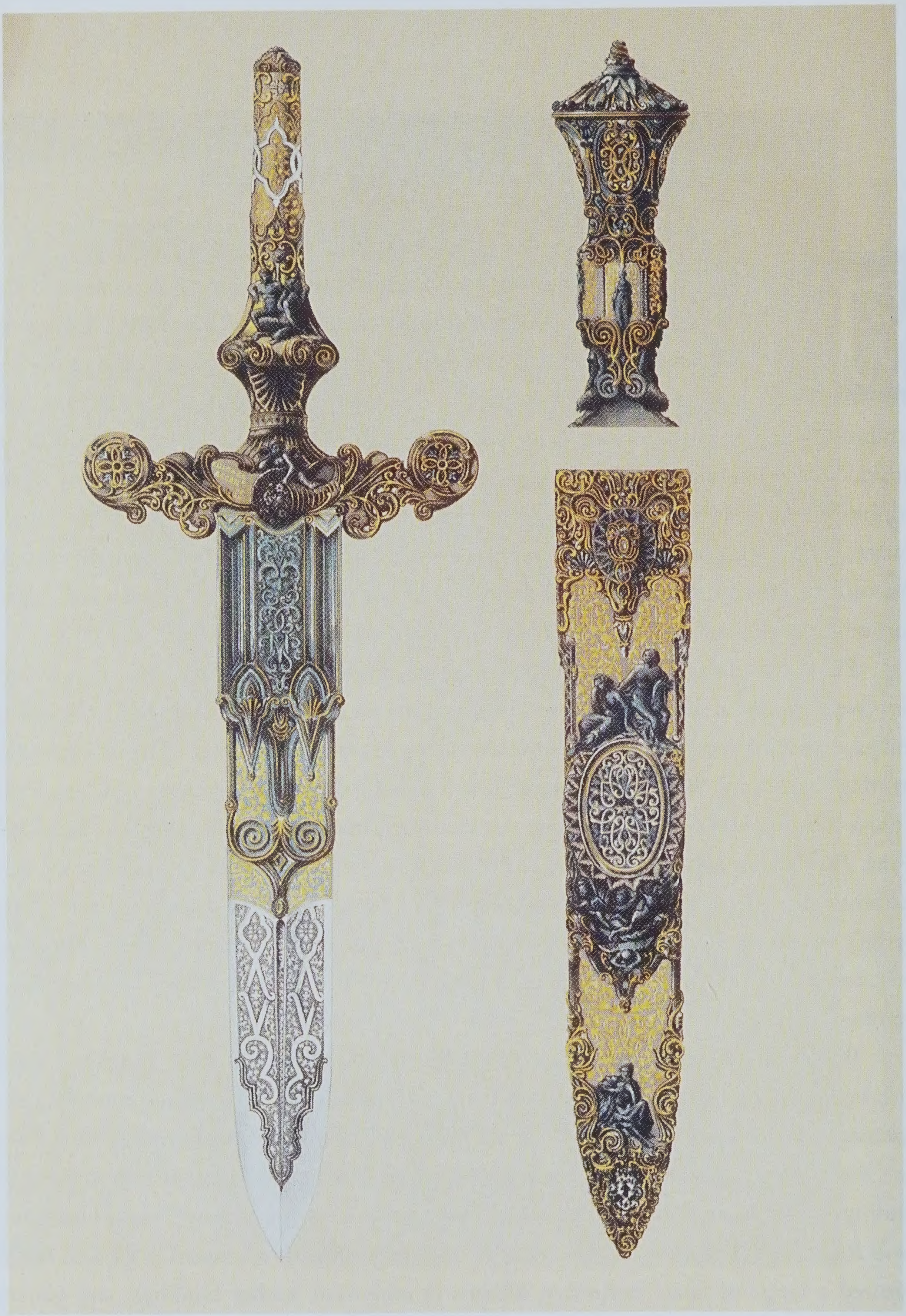
“De la Rue’s Stationery Stand and Envelope Machine” from *Recollections of the Great Exhibition 1851* (London, 1851).

THE GREAT EXHIBITION

THE Great Exhibition of 1851 was the first international exposition of arts and manufactures. Initiated under the auspices of the Royal Society for the Encouragement of Arts, Manufactures and Commerce, the exhibition was carried out by a Royal Commission headed by Prince Albert. The exhibition was planned to include every type and process of manufacture from all parts of the world. Seventy-seven countries participated and more than six million visitors came to the exhibition hall in Hyde Park during the five and a half months it was open. The Crystal Palace, as the great glass hall which housed the exhibition was called, was designed by Joseph Paxton. It covered nineteen acres of the park and enclosed live trees within its walls. The decoration of the building, both interior and exterior, was supervised by Owen Jones.

For the displays from Great Britain the exhibits relating to printing and its component parts were divided among three classes. Printing presses and the machinery for bookbinding and papermaking were in Class VI, "Manufacturing Machines and Tools". Paper, stationery, printing (excluding "Fine Art Printing"), and bookbinding were grouped in Class XVII. Colour printing was included in "Fine Art Printing", one of the subsections of Class XXX, "Fine Arts". Due to a decision made by the Commissioners that printed books were inadmissible, only a few books were shown in Class XVII. One exception was Oliver Byrne's edition of *The Elements of Euclid* (1847), printed at the Chiswick Press. It earned inclusion in the printing section as an example of the process of printing in colour from engraved wood blocks.

Bookbinding faired better and examples of trade bindings were displayed along with books bound by hand. Remnant & Edmonds, one of Britain's leading trade binders, exhibited the embossed leather and "carved" wooden bindings after designs by Owen Jones for Gray's *Elegy* (1846) and *The Preacher* (1849). Leighton & Son, another important trade binding firm, exhibited the papier mâché binding after designs by Henry Noel Humphreys for *A Record of The Black Prince* (1849). The stationery stand of Thomas De La Rue & Co. featured a range of fancy stationery, albums in embossed leather bindings, and playing cards designed by Owen Jones. The main attraction of De La Rue's stand, however, was an



Chromolithograph of a dagger and sheath from Matthew Digby Wyatt's *Industrial Arts of the Nineteenth Century* (London, 1851-53).

envelope machine that folded and gummed twenty-five thousand pre-cut envelopes a day. The jury for this class commended the achievements of the firm but was not able to award a prize medal as Thomas De La Rue was serving as its Deputy Chairman.

Among the colour printers exhibiting in the Fine Arts class were George Baxter, Joseph Kronheim, and William Dickes, all displaying colour printing from relief blocks. Achievements in tinted lithography and chromolithography were exhibited by Day & Son, Hullmandel and Walton, M. & N. Hanhart, and Owen Jones, all of whom were awarded prize medals. Baxter received an Honourable Mention.

The Great Exhibition generated a number of publications, both official and unofficial. Two separate guides were issued by the Commissioners: the *Official Catalogue,* containing only a brief listing of the exhibits arranged according to their classes; and the *Official Descriptive and Illustrated Catalogue,* with more expansive coverage and black and white illustrations in the text. Because the *Illustrated Catalogue* was not completed when the Great Exhibition opened on May 1, a limited edition of the introductory part and Classes I to IV was issued in a gold-blocked cloth binding designed by Matthew Digby Wyatt, the secretary to the Executive Committee. When the *Illustrated Catalogue* was completed in three volumes, just before the exhibition closed in October, a different design was used for the binding.

Special copies of the *Official Descriptive and Illustrated Catalogue* were printed on large paper for presentation to the Queen, the Commissioners, major institutional libraries, and others. These copies included additional illustrations produced by photography and were bound in a red morocco binding with a monogram of Victoria and Albert impressed in gold on the front cover. The large paper catalogue was complemented by the *Reports by the Juries* (1852), produced in four volumes with photographic illustrations; the Commmission's *Reports to the Crown* (1852); and a supplementary volume containing engravings of the medals and certificates (1853).

Unofficial guides to the exhibition abounded as did souvenirs commemorating the event. Special issues of *The Illustrated London News* and *The Art Journal* were devoted to the Great Exhibition and commercial publishers produced a wide range of books relating to it. Among the books providing a visual record of the exhibition one of the more ambitious was *Recollections of the Great Exhibition 1851.* It consisted of twenty-five tinted lithographs of the Crystal Palace and various exhibition halls, printed by Day & Son after drawings by five different artists.

Day & Son also initiated a project with Matthew Digby Wyatt to reproduce the best examples of design displayed at the Great Exhibition with the intention of demonstrating the capabilities of chromolithography as "an auxiliary to industrial education".

Wyatt oversaw the selection of objects; worked closely both with the artists who made the drawings and with the lithographic draughtsmen who transferred the drawings to the stones; and provided the descriptive text. *The Industrial Arts of the Nineteenth Century* appeared in forty parts issued at fortnightly intervals from October 1, 1851, to March 7, 1853, in an edition of one thousand three hundred copies. Altogether there were one hundred and sixty plates, each requiring an average of seven separate printings; one subject necessitated fourteen. According to Wyatt the work was pulled through the press no fewer than eighteen thousand times per week amounting to 1,350,500 pulls. One thousand and sixty-nine stones were required, weighing in all about twenty-five tons. The paper used by the lithographic department alone was over seventeen thousand pounds. Chromolithography in England had advanced considerably since 1835 when Owen Jones was seeking printers for his *Alhambra.*

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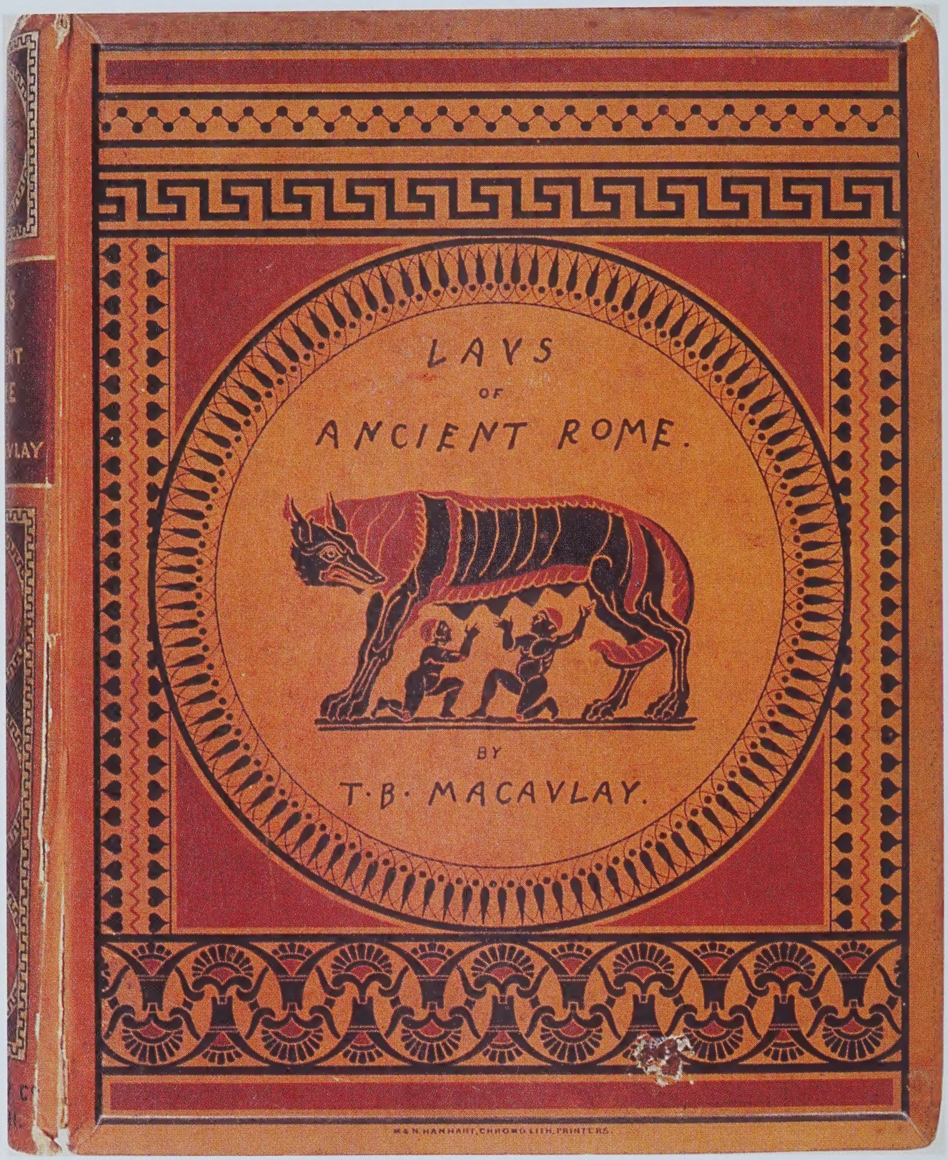
THE ART EXEMPLAR

ABOUT 1859 William John Stannard, proprietor of a commercial lithographic firm in London, wrote and produced *The Art Exemplar,* a book on printing processes which was unique in England at the time. Stannard intended *The Art Exemplar* to serve as a "popular" guide for distinguishing one species of print from another and included descriptions of every known process of illustration, obsolete or extant. One hundred and fifty-six processes are named on the title page. Since it was not feasible to make new prints for all the processes described, Stannard chose to use examples from his own collection of original prints wherever possible. These included line engravings, etchings, mezzotints, aquatints, chiaroscuros, wood engravings, Baxter prints, lithographs, chromolithographs, photographs, and nature printing.

The way in which Stannard illustrated *The Art Exemplar* meant that only a very limited number of copies could be produced and that each would be unique, as the illustrations varied in every one. Four copies were issued in elephant folio size and six in oblong quarto size. The text is based upon Stannard's own experience as a lithographic printer and his vast reading knowledge of other graphic processes. The text was lithographed throughout the book and, in the folio copies, was surrounded by ornamental borders printed in gold. Of the four folio copies, Stannard's own is now in the Print Department of the British Museum; another is in the Royal Library at Windsor; a third copy, once belonging to the Earl of Ellesmere, is now in the McLean Collection at Massey College; while the fourth copy is presently unlocated.


LAYS
OF
ANCIENT ROME.
BY
T·B· MACAVLAY.
M & N. HANHART, CHROMO LITH, PRINTERS.

Cover design printed on paper by chromolithography by M. & N. Hanhart for Thomas Babington Macaulay's *Lays of Ancient Rome* (London, 1847).

VICTORIAN BOOKBINDING DESIGNS

AT the beginning of the nineteenth century, the bookbinding trade consisted of small workshops using traditional hand methods of binding and decoration. Leather was the standard covering material with the quality and expense of the binding being dependent upon the type of leather used — morocco or goatskin, calf, and sheep, in descending order — and the amount of decoration employed. Books often were bound in large batches, giving a sense of uniformity to a proportion of the copies. These could be produced in a variety of leather styles or in temporary paper-covered boards, the latter to be replaced by a more permanent leather binding done to the specifications of the purchaser.

The use of cloth as a covering material developed in the 1820s when publisher William Pickering sought an inexpensive binding of greater durability than paper boards. Archibald Leighton is credited with the production of the earliest experimental bindings for Pickering, as well as the perfecting of ordinary cotton cloth to a stiffened dyed bookcloth suitable for general use. Leighton also was responsible for the development of gold blocking to decorate the cloth, achieved with the introduction of the Imperial arming press about 1832. Designs from several small brass dies or a single large die could be impressed or blocked onto the cloth, in gold or in blind, with a single action of the press.

About the same time that cloth and the Imperial arming press were introduced, casing developed as a method of attaching the covers of books to the text block. This meant that the sewing of the book and the production of the cloth covers could proceed as simultaneous rather than consecutive operations, with the covers being attached to the text block by means of a hinge of paper or muslin which extended from the spine of the book and the endpapers. The conjunction of these developments led to the establishment of many large trade binding firms which were capable of producing attractive yet inexpensive bindings in a production-line fashion. The major firms in London were Bone & Son; Burn; Remnant & Edmonds (and its later variants); Leighton & Son (and subsequent names); and Westleys & Clark (again with other variants of the firm's name).

The manufacture of highly decorated bindings for whole editions of a book had an antecedent in the literary annuals which had been introduced into England in 1822 by Rudolph Ackermann with his *Forget Me Not* for 1823. The annuals contained prose and verse by the literary lions of the day and were embellished with steel engravings; colour-printed titles and presentation pages were later included in some. The annuals vied with each other in the opulence of their bindings which were carefully protected in decorative paper boxes. *Friendship's Offering* for 1825 appeared in an embossed paper binding, while the *Forget Me Not* for 1829 was issued in green glazed printed paper boards. Watered silk was used for several of the annuals: *The Amulet* for 1828 was issued in purple silk with gold blocking on the spine and the *Forget Me Not* for 1830 in crimson silk with gold blocking on the cover. The application of the decoration on the last two poses something of a problem as the Imperial arming or blocking press was not in use until 1832.

Earlier than the blocking press was the fly embossing press of the 1820s which used dies and counter dies of brass or steel to produce highly embossed patterns on leather. These presses were so heavy and the pressure exerted by them so great that they were placed in the basement of binding establishments employing them. Through the 1830s and 1840s a variety of annuals were issued in embossed leather bindings, which also were used for albums and gift-book editions of the Bible and other devotional works. The designs of these bindings varied but three patterns predominated: cathedral, arabesque, and engine-turned. The firms of Remnant & Edmonds, Westleys & Clark, and De La Rue & Co. specialized in the production of embossed leather bindings. Remnant & Edmonds also used their fly embossing presses to produce the "relievo" leather bindings for Owen Jones.

The use of embossed leather for whole editions of gift books declined in the 1840s as gold-blocked cloth bindings became more accepted. At the same time, further improvements in the arming presses led to the use of blocking in black and coloured inks, as in the binding for Henry Noel Humphreys's *Insect Changes.* Covers also were printed in colours on paper, both from relief blocks and lithographic stones. Occasionally, part of an edition was issued in gold-blocked leather, while the rest was done in gold-blocked cloth, using the same dies. Both the 1841 and 1842 editions of Lockhart's *Ancient Spanish Ballads,* designed by Owen Jones, appeared in leather and cloth bindings, as did the edition of Kálidása's *Sakoontalá,* designed by Thomas Sulman and published by Stephen Austin in Hertford in 1855.

The ornamentation of book covers, particularly those on gift books intended for the drawing-room table, became increasingly more elaborate through the 1850s, 1860s, and 1870s. Blocking with coloured inks in combination with gold continued, while the use of coloured onlays, usually of paper, was introduced. Bevelled boards became a common feature of the gift books, as did the use of sunken panels as part of the cover design. At the other end of the market, the "yellowback", pictorial paper covers printed on a coloured stock, became the usual binding for "cheap" editions.

One of the most prolific designers of book covers in this period was John Leighton, a great-grandson of Archibald Leighton, who produced over one thousand designs between the mid 1840s and the early 1870s. His bindings usually bear the intials or monogram "JL". Leighton also was an artist and illustrator who wrote on the subject of design; his *Suggestions in Design,* "for the use of artists and art workmen", was published in 1852-53 and in an expanded edition in 1880.

Other prominent designers of the period who signed their work, usually with initials or monograms, were William Harry Rogers, Albert Henry Warren, Robert Dudley, and John Sleigh. Active from 1850 to 1880, Rogers also produced designs for the decoration of the pages of books. Warren had been articled to Owen Jones as a lithographic draughtsman; his work in design included illumination, illustration, and the decoration of text pages. His cover designs date from the late 1850s to the early 1870s. Robert Dudley, a painter and illustrator who worked for Matthew Digby Wyatt, did most of his cover designs in the 1860s. John Sleigh, an artist and illustrator, produced cover designs in the late 1850s.

The designs created by these men and others, many of whom unfortunately remain anonymous, were engraved in brass by die-cutters who specialized in this work. On average, the design cost was three to five guineas, while cost of cutting the die ranged from two to three guineas each. As many designs necessitated more than one die, the total cost of design and engraving easily could run to eight or ten guineas. While the names of some designers are known, those of the die-cutters rarely were included in the blocks. Nevertheless, the quality of the blocking derived from the skill of these craftsmen in interpreting the designs, just as the quality of a wood engraving or lithograph depended upon the skill of the wood engraver and lithographer. By 1880 the practice of these hand crafts on a commercial level was threatened with the introduction of photographically produced process blocks which were cheaper to manufacture. Before long hand methods would be employed only for very fine work.

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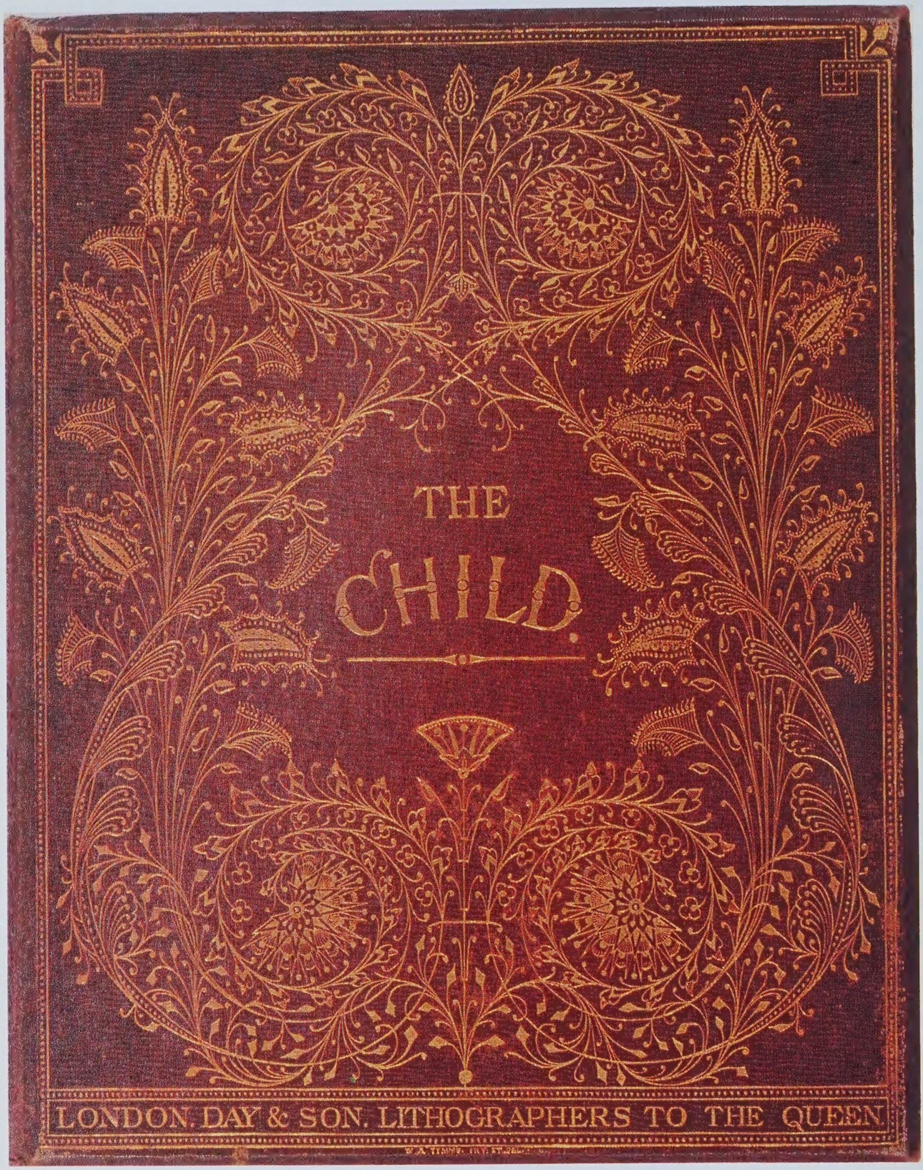
THE
CHILD.
LONDON. DAY & SON. LITHOGRAPHERS TO THE QUEEN

Gold-blocked cloth binding after designs by William R. Tymms for *The Child* (London, [1863]).

THE decorated books that resulted from the labours of these individuals — artists, designers, wood engravers, colour printers, lithographers, die-cutters, and others — were, without a doubt, deluxe examples of Victorian book production. Some, like Henry Shaw's works and Owen Jones's *Alhambra* or *Grammar of Ornament,* recorded decorative motifs for the use of other artists and designers, as well as for the edification and enjoyment of the interested layman. The size of some of these volumes meant that they were more appropriate to the library than to the drawing room of either reader. Other volumes, like the gift books of Jones, Henry Noel Humphreys, and others, applied these motifs to the embellishment of the covers and contents. These gift books were intended as ornaments for the drawing-room or boudoir table where the decoration of their covers could best be admired. Given their cost, these books could have been afforded only by well-to-do middle and upper class households able and willing to pay higher prices for books based upon their aesthetic appeal. Although this audience did grow over the century, it frequently generated too small a demand for the quantity of deluxe books supplied by overly optimistic printers and publishers. As a consequence, many of the books were remaindered, while the printers and publishers who produced them often went bankrupt.

Nevertheless, these books were a significant component of the decorative arts in the Victorian period, as important in their way as the paintings, sculpture, porcelain, enamel work, and other objects that filled Victorian homes. Fortunately, through the efforts of collectors like Ruari McLean, the books themselves have been preserved as documentation not only of the achievements of the artists and craftsmen who produced them but also of the taste of individuals who found them aesthetically appealing. The McLean Collection of Victorian Book Design and Colour Printing is a rich resource for study of these books as artefacts of Victorian life.

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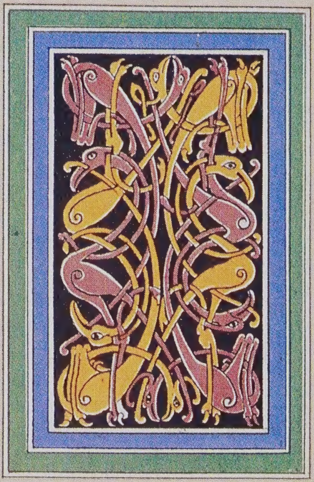
Exhibition and catalogue by Marie Elena Korey, Robertson Davies Library, Massey College

Exhibition installed by Emrys Evans and Linda Joy, Thomas Fisher Rare Book Library, University of Toronto

Catalogue designed by Veronica Fisher, University of Toronto Library

Photographs by Philip Ower, University of Toronto Library

Printed by Fisher Litho Arts Ltd.



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